

Music Educators Journal

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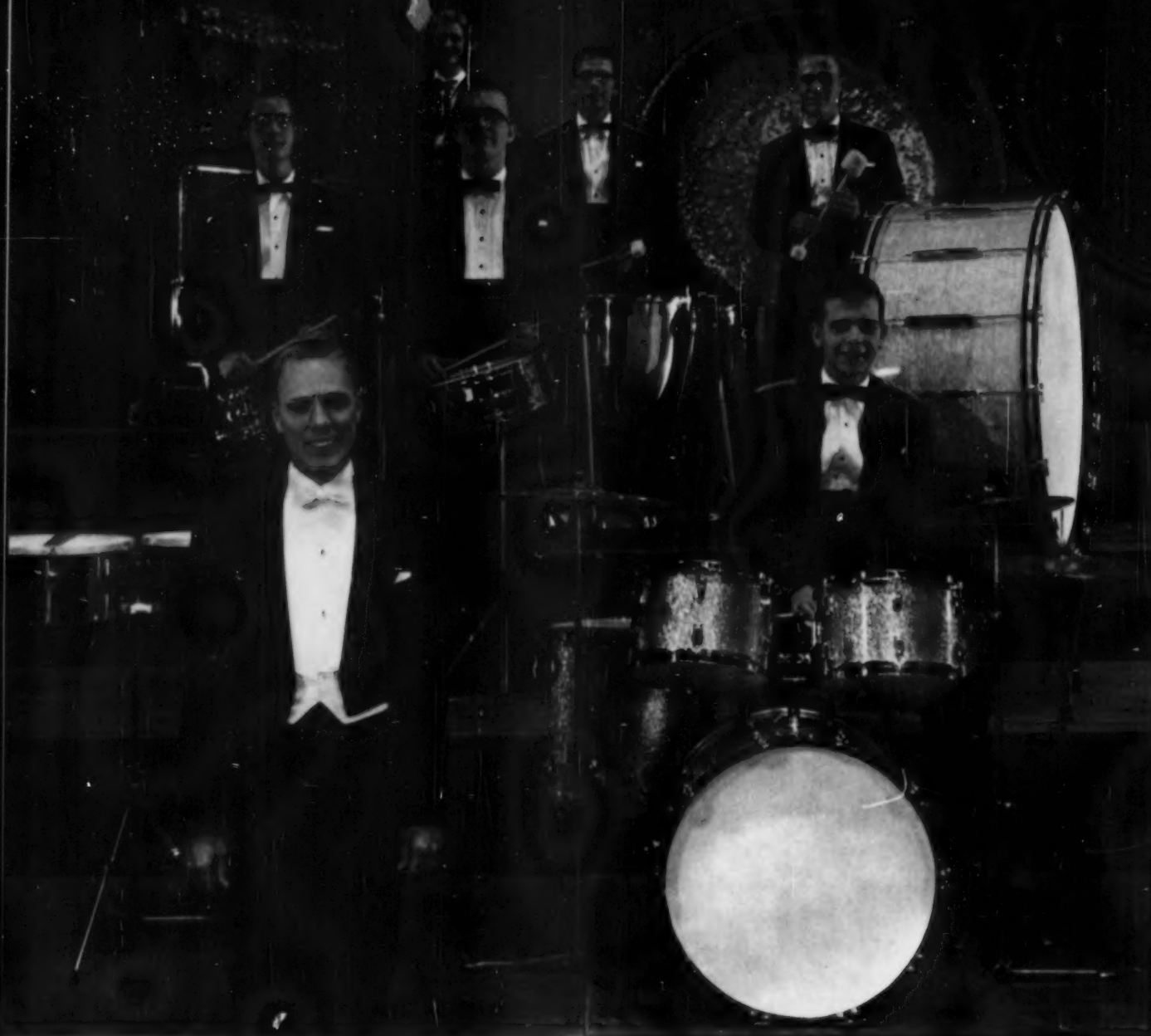
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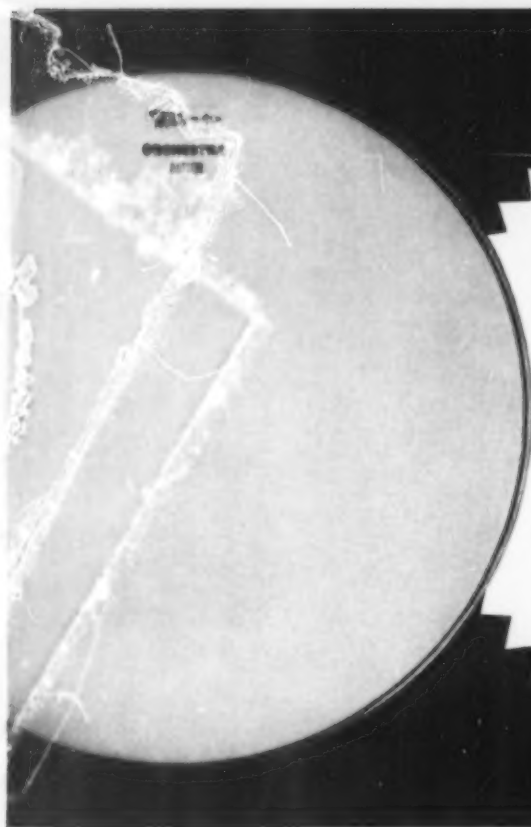
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MENC NATIONAL CONVENTIONS. The dates and host cities for the next three biennial conventions of the Music Educators National Conference:

1962—March 16-20, Chicago, Illinois.

1964—March 6-10, Philadelphia, Penna.

1966—March 18-22, Kansas City, Missouri.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the above dates.

MENC DIVISION MEETINGS. Highly successful meetings of the MENC Eastern and Southwestern Divisions were held in January, 1961, at Washington, D.C., and Albuquerque, New Mexico, respectively. Schedule for the meetings of the other four MENC Divisions:

Northwest—March 15-18, Spokane, Wash.

Western—March 26-29, Santa Monica, Cal.

North Central—April 6-10, Columbus, O.

Southern—April 20-22, Asheville, N.C.

ANN ARBOR MAY FESTIVAL. Under the sponsorship of the University Musical Society, six concerts will be given at the Ann Arbor May Festival, May 4-7, 1961. Among the performers will be Eugene Ormandy, conductor of the Philadelphia Orchestra; Birgit Nilsson, Swedish soprano; Eugene Istomin, pianist; Thor Johnson, conducting the University Choral Union of 300 voices, and many other outstanding artists. Aaron Copland will conduct his own works at a special concert.

NAMM ANNIVERSARY. To celebrate the 60th anniversary of the National Association of Music Merchants what might well be the biggest music instrument display ever seen is planned for the Music Industry Trade Show in Chicago, July 16-20, 1961. In January invitations were mailed to more than 600 industry members to exhibit and participate in the 60th anniversary celebration. Through the courtesy of NAMM, Music Educators National Conference will again sponsor an exhibit of MENC publications at this meeting.

MENC NORTHWEST DIVISION SLATE. A revised list of candidates will replace the slate previously announced for the MENC Northwest biennial election to be held during the convention at Spokane March 15-18, 1961. Following are the candidates reported by the Northwest Division nominating committee:

For President

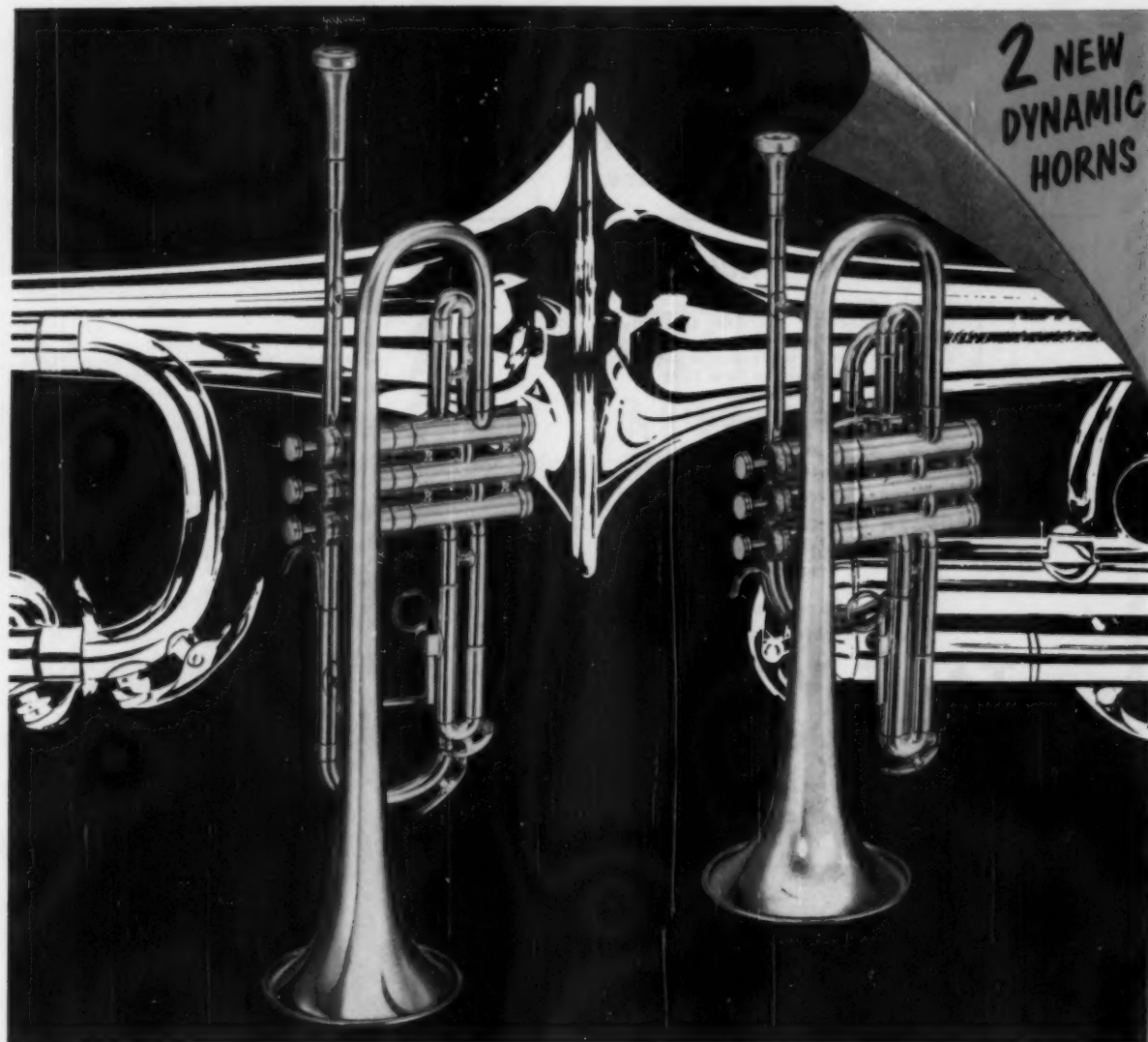
Donald C. Scott, LaGrande, Oregon.

Robert F. Noble, Laramie, Wyoming.

For Second Vice-President

Lloyd C. Oakland, Missoula, Montana.

Walter H. Snodgrass, Moscow, Idaho.



sound mates:

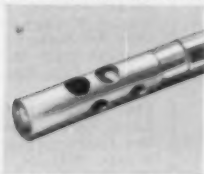
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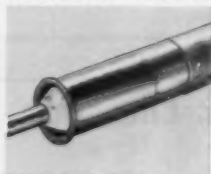
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NBA ELECTION. The recently organized National Band Association, at its first election held in Chicago, Illinois, December 15, 1960, chose the following officers and directors.

President—Al G. Wright, director of bands, Purdue University, Lafayette, Indiana; **Vice-President**—John Paynter, director of bands, Northwestern University, Evanston, Illinois; **Second Vice-President**—Nilo Hovey, Educational Director, H. & A. Selmer, Inc., Elkhart, Indiana; **Secretary**—Carroll Copeland, Jefferson High School, Lafayette, Indiana; **Treasurer**—Lt. Col. Paul P. Weckesser, United States Air Force Band, Bolling Air Force Base, Washington 25, D. C.

Board of Directors—Robert E. Craine, Campus High School, Wichita, Kansas; Richard E. Lovin, Director of Music, Rolling Prairie, Indiana; Paul B. McCandless, Meadville Area Schools, Meadville, Pennsylvania; William J. Moody, Central High School, Duluth, Minnesota; Charles A. Irick, Buhler Grade School, Buhler, Kansas; Orville J. LeFever, Cortez Public Schools, Cortez, Colorado; Eugene B. Rieckhoff, Junior High School, Benton Harbor, Michigan; Richard W. Bowles, University of Florida, Gainesville; Major Sam Kurtz, United States Air Force Band, 343 Rampart Drive, San Antonio, Texas.

Five additional members of the Board of Directors are to be elected by a mail ballot of the entire National Band Association membership. The Board membership will be completed when the divisional representatives are elected. The divisions coincide geographically with those of the Music Educators National Conference.

National Band Association membership application blanks may be obtained from Nilo W. Hovey, second vice-president, 1119 North Main Street, Elkhart, Indiana.

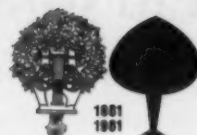
Membership classifications and annual dues: Individual, \$6.00. Institutional, \$10.00 (includes one individual membership). Industrial, \$25.00 (includes one individual membership). Life, \$150.00 (for individual life enrollment).

Membership includes a subscription to The Instrumentalist magazine.

ASCAP ELECTION. The American Society of Composers, Authors, and Publishers president, Stanley Adams, has announced elections to the ASCAP Board for the term January 2, 1961 to March 31, 1963 as follows: **Writer members**—Paul Creston, Morton Gould, Deems Taylor, Stanley Adams, Howard Dietz, L. Wolfe Gilbert, Otto A. Harbach, Jimmy McHugh, Richard Rodgers, Arthur Schwartz, Ned Washington, and Jack Yellen. **Publisher members**—Frank H. Connor of Carl Fischer, Inc.; Rudolph Tauher of G. Schirmer, Inc.; Adolph Vogel of Elkan-Vogel Co., Inc.; Louis Bernstein of Shapiro, Bernstein & Co., Inc.; J. J. Bregman of Bregman, Vocce & Conn, Inc.; Irving Caesar of Irving Caesar; Max Dreyfus of Chappell & Co., Inc.; Bernard Goodwin of Livingston and Evans, Inc.; Jack Mills of Mills Music, Inc.; Edwin H. Morris of Edwin H. Morris & Co., Inc.; Maurice Scopp of Robbins Music Corp.; and Herman Starr of Harms, Inc.

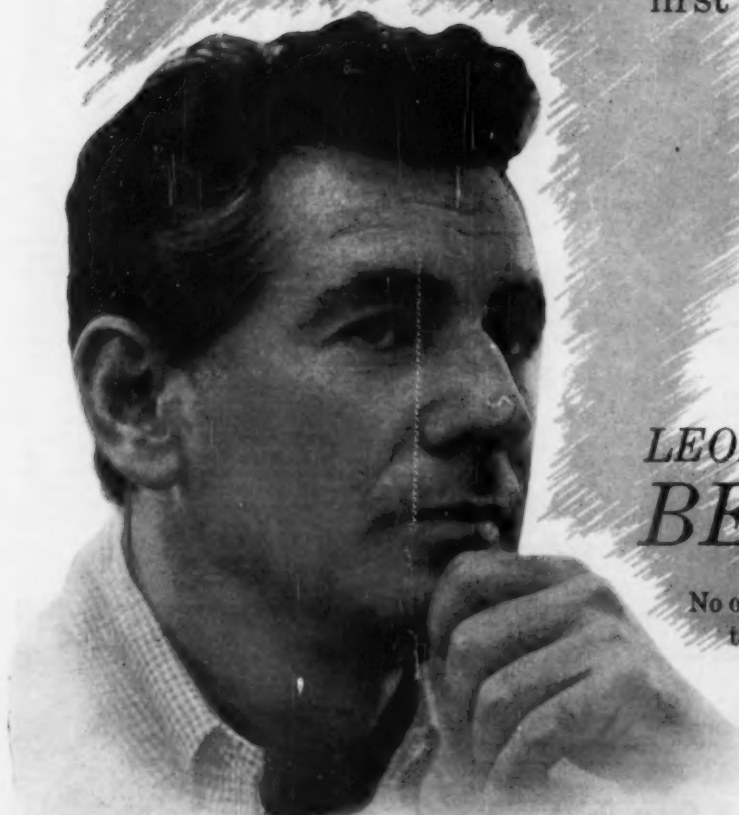
TRI-STATE MUSIC FESTIVAL. The 29th annual Tri-State Music Festival will be held May 4-6, 1961 in Enid, Oklahoma. Milburn Carey, managing director, has announced plans that include the appearance of more than 40 outstanding music specialists. Fifty organization and school trophies will be awarded, together with several hundred medals for individual soloists and members of ensembles. A 76-page descriptive booklet of the 1961 Tri-State Festival is available upon request from Milburn Carey, University Station P.O., Enid, Oklahoma.

1961 AT LAKE TAHOE. The fifth annual Lake Tahoe Music Camp, sponsored by the University of Nevada department of music, will be held August 6-19, 1961. An illustrated brochure may be obtained by writing the University of Nevada Department of Music, Reno, Nevada.



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INTERCOLLEGIATE BAND FESTIVAL. The 1961 Ohio Intercollegiate Band Festival will be held at Kent State University, Kent, Ohio, on Saturday and Sunday, March 4-5, 1961. Membership in the Ohio Intercollegiate Band is selected from the bands of Ohio Colleges upon recommendation of band directors. Founded at Oberlin College in the spring of 1929, the Ohio event is thought to be the oldest such band festival in the country. Lt. Col. William F. Santelmann, retired, of the U.S. Marine Band will conduct the gala concert on March 5.

TEACHER EDUCATION PROGRAM. New York College of Music has announced a new teacher education program beginning in early February. Approved by the New York State Education Department for certification to teach music in the public schools, the program also meets requirements for license to teach music in public secondary schools of New York City. The program is part of the four-year curriculum of the bachelor of music degree with an education minor. Fredric Kurzweil, dean at the New York College of Music, will direct the new program.

WASHINGTON CAMERATA. George Steiner, director, opened its twelfth season on January 10 with the performance of its 183rd concert at the American University, Washington, D.C. The Washington Camerata has as its primary purpose the surveying of music of the twentieth century, with particular attention to the encouragement of the contemporary composer.

HARRY A. SCHMIDT, professor of music at Florida State University, Tallahassee, started in December, 1960 a six-month assignment in the Far East. He will visit Indonesia and Taiwan (Formosa) under the Point Four program of the State Department, and will teach woodwinds and perform with orchestras.



EARL V. MOORE HONORED. At left, E. William Doty, dean, College of Fine Arts, University of Texas, past president of the National Association of Schools of Music, presents a silver platter to Earl V. Moore in recognition of his work as a music educator and the contribution he has made to NASM. Mr. Moore, one of the founders of NASM, served as president for many years. The silver platter was presented during the November 1960 NASM convention at Chicago, Ill.

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JOSEPH MADDY HONORED. The Midwestern Conference on School Vocal and Instrumental Music presented Joseph E. Maddy a citation at a dinner meeting on January 13, on the occasion of Mr. Maddy's retirement as professor of music from the University of Michigan. Given on behalf of the sponsoring organizations of the Midwestern Conference, the citation was presented by Richard H. Snook, president of the Michigan School Band and Orchestra Association. Mr. Maddy was relieved of all teaching responsibilities in the 1930's so that he could promote music education for the youth of America, as founder, president, and musical director of the National Music Camp at Interlochen, Michigan.

WESTMINSTER CHOIR COLLEGE has inaugurated a new curriculum in music education leading to the Bachelor of Music Education degree. The four-year program will begin in September 1961 and has been approved by the State Board of Education. The new degree will certify graduates to teach music in New Jersey and hence by transfer in most states. Founded in Dayton, Ohio, the College was subsequently located in Ithaca, New York, prior to settling in Princeton in 1932. The College choirs have been noted for their performances with the New York Philharmonic and other great orchestras around the world.

OBERLIN CONCERTS IN EUROPE. A quartet of students from the Oberlin College Conservatory of Music gave 180 sacred music concerts in nine European countries last year while studying abroad under the Oberlin-in-Salzburg plan. The students covered 16,000 miles and sang and played in Austria, Germany, Belgium, Holland, Italy, Switzerland, England, France, and Spain. They usually stayed in the homes of parishioners. The Oberlin program transplants the entire Conservatory junior class, both students and curriculum, to Salzburg for one academic year.

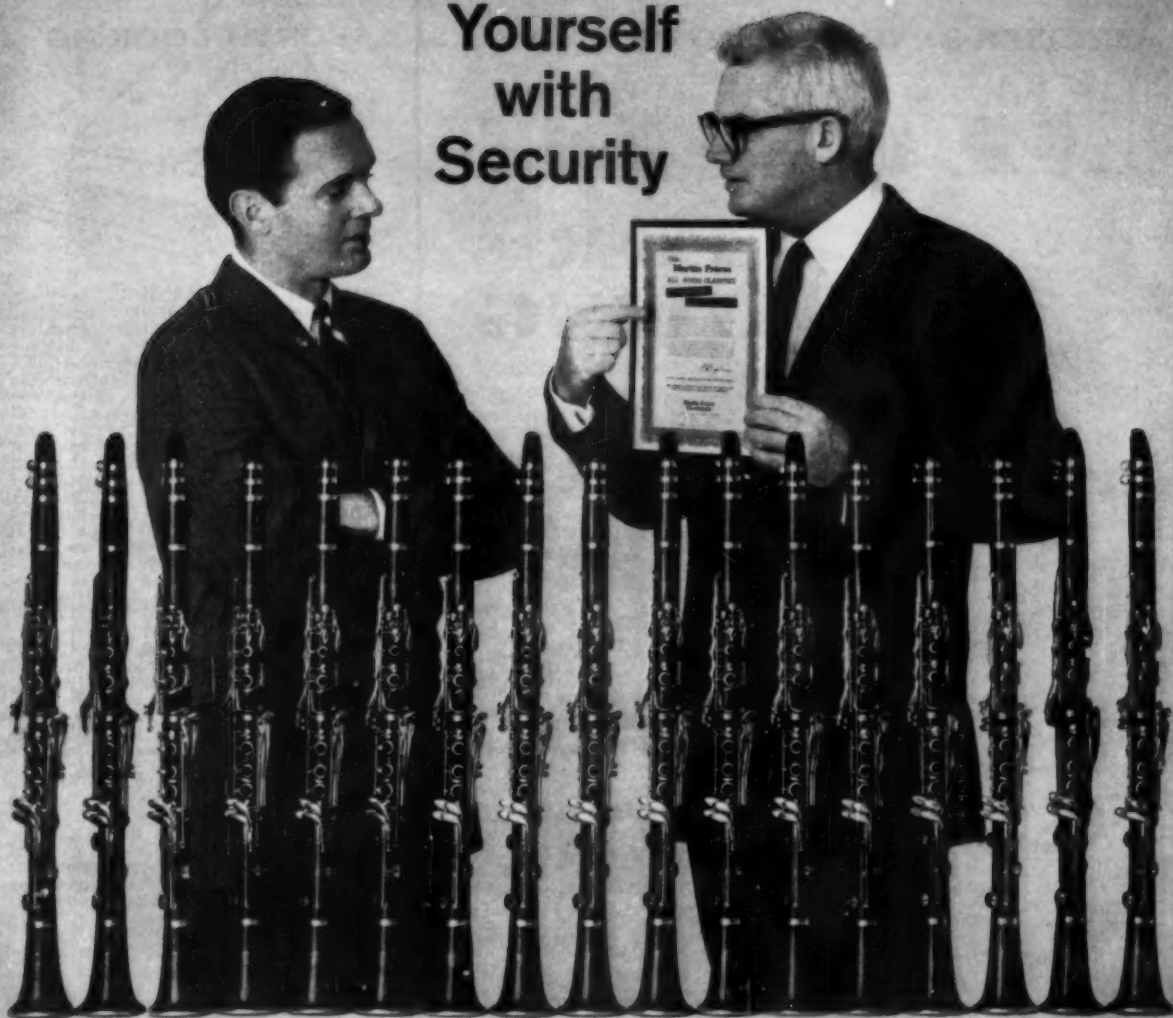
SINGER OF THE YEAR. National Association of Teachers of Singing announced the award of a \$1000 prize and the title "Singer of the Year" to May Grifel, mezzo-soprano, of Eldora, Iowa and Chicago. The contest and other musical events featured the 1959 national convention of NATS at Dallas, Texas, December 27-30, 1960.

DICK SCHORY, advertising and educational director for Ludwig Drum Co., Chicago, has been elected president of the Chicago Chapter of the National Academy of Recording Arts and Sciences.



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"ACCENT ON LEARNING," by Glen Burch, is a recently published account of an experiment in adult liberal learning, which he directed from 1951 to 1958 for The Fund for Adult Education, an independent organization established by the Ford Foundation. This is the first of four studies of the effectiveness of study-discussion being published by the Fund. The other three will appear early in 1961. The Fund for Adult Education will cease operations about the middle of 1961. Effective January 1, 1961, the Fund's special interests in the advancement of study-discussion in the liberal arts was assumed by the American Foundation for Continuing Education. For information write to: The American Foundation for Continuing Education, 19 South La Salle Street, Chicago 3, Illinois.

"TEACHER'S GUIDE TO THE CLARINET" is the title of an instruction manual recently published by H. & A. Selmer, Inc. The 32-page book was written by Nilo W. Hovey, Selmer education director, as an aid to band directors whose principal instrument is not the clarinet, but whose job it is to teach clarinet to beginning students. The book supplements a previous manual published by Selmer, "Teacher's Guide to the Brasses," by Robert B. Getshell. Illustrated, the book contains eleven chapters covering all phases of beginning clarinet playing. Interested band directors may acquire a sample copy by writing Nilo W. Hovey, H. & A. Selmer, Inc., Elkhart, Indiana.

SONGBOOK BARGAIN. A pocket-size songbook of twenty-three folk songs from 18 countries, entitled **CHILDREN'S SINGING — CHILDREN'S SONGS**, collected and edited by Frances M. Andrews, is now available from Cooperative Song Service, Radnor Road, Delaware, Ohio. Price 15 cents per copy or \$1.00 for ten copies. This booklet includes a number of two- and three-part songs, and teaching suggestions for their use.

CHORAL PUBLICATION. American Choral Foundation, Inc., Bulletin, Volume III, No. 1 has been received in the headquarters office at Music Educators National Conference. Contents include "Performance Practice in Venice in the Late 16th Century," by Egon F. Kenton, "Music Duplicating Methods," by Maurice Peress, "The Drinker 'Singing Parties'" by Milton Goldin, and "Administrative Procedures for the Non-Professional Chorus," by Elizabeth W. Olesen. Glen R. Hillis is the president of the Foundation which recently marked its second anniversary. Inquiries can be sent to the American Choral Foundation, Inc., 101 West 31st Street, New York 1, N.Y.

FINE ARTS SUMMER CAMP. West Virginia University will sponsor its first annual Fine Arts Summer Camp for state high school music, speech and journalism students next July and August at Camp Carver near Clifftop, West Virginia. A three-week camp for high school musicians will run from July 30 through August 19 and will include courses in theory, ensemble and lyric theater. Information regarding the music camp may be obtained from Donald Portnoy, School of Music, West Virginia University, Morgantown.

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• In This Corner •

A Column Devoted to
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BMI 1940-1960. This is the abbreviated title of a book from which this eager eye caught out of the Corner the inference that Broadcast Music Inc. is twenty years advanced in its admirable service to music in America. As described in the introduction to the very handsome thirty-two 11x8½-inch pages—a modest triumph of the graphic arts engaged in the production—the BMI services are primarily concerned with collection and disbursement of proper fees for the performance of copyrighted music. The idea, generally accepted, is that people who use for profit the results of brain work, creative talent, production labor and material costs, should pay for what they get. The trick is to set up and operate a process whereby the levying, collection and distribution of reasonable fees to composers and publishers can be consummated. BMI is one of the successful enterprises in this field, as attested by the twenty years just turned.

The enterprise, as described by the book at hand, is not without eleemosynary aspects, which necessarily are secondary to its practical purposes. Indeed, this book by itself affords a contribution to literature available for people who have interest, vested or incidental, in the advancement of music in America. It not only explains the purpose of BMI as a major element in the protection of performing rights and levying and collecting of performance fees from broadcasters, hotels, theatres, night clubs, and numerous other users of copyrighted material, but graphically illustrates some of the results, beneficial to the composers and publishers, and therefore to the public—the consumer-source.

Whether copies of the book are available has not been indicated to this spectator. But the publisher's address is Broadcast Music Inc., 589 Fifth Ave., New York 17, N.Y.

SOUND YOUR A. Press releases always arouse interest on the part of this eager-eyed searcher for something to talk about. In this instance there is speculation as to how many "music lovers, musicians, teachers, students would like to wear a silver or gold plated accurately hand-tuned pitch pipe suitable for a tie clasp or for carrying in the purse," or vest pocket, if any. (If you prefer to sound your C, that pitch is available.) Price including tax, postage, and gift box package, \$3.95. This information, passed on for whatever it is worth as a space filler in this column, comes from B. J. Sherry, Dept. ME, 300 N.W. 36th Street, Miami 37, Florida.

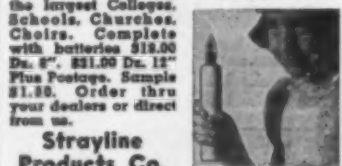
RECENTLY, in the Music Educators Journal (November-December 1960 issue, page 83) mention was made of the 1961 Kansas Centennial music competition. The \$500 symphony prize was awarded to Roger D. Vaughan, 28, graduate student of the University of Southern California. The piece was first performed January 15 by the Wichita Symphony Orchestra.

Spotted in the press story: The conception of the music had birth in the composer's Chevrolet when parked in the university lot, and also involved cowboy and Indian influences of the two Vaughan children and young playmates under the composer's living-room desk. Mr. Vaughan, who received a \$1000 BMI scholarship at USC in 1960, is a former tuba player in the Wichita Symphony orchestra; plays string bass in a local Dixieland combo. He plans to teach music when he finishes his doctorate.

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THE SUBJECT of payment of fees for performance of copyright material by educational organizations has been brought to the attention of interested observers by the adoption of a resolution at the December 1960 meeting of the College Band Directors Association.

A highly respected composer sponsored the resolution on behalf of the American Society of Composers, Authors and Publishers, and urged its adoption. This is the resolution:

"As educators responsible for the encouragement and propagation of our culture and art, we believe that it is particularly fitting to offer an incentive to stimulate new works of quality and distinction.

"We recognize the moral and economic necessity for just compensation to the creator.

"To this end, be it resolved that we the members of College Band Directors National Association endorse the recognition of the performing rights of composer and publisher in the field of educational music, and therefore recommend and support any effort on the part of colleges and universities to effect a blanket licensing formula with the American Society of Composers, Authors and Publishers."

FROM A MENC FRIEND. Thanks to Louise Weegar for her letter which gave the MENC office information not previously received:

"I am writing to speak of the death of my husband, Carlton E. Weegar, thinking perhaps it is not too late to make some mention of Carlton's passing in the Music Educators Journal. . . . I remember with thankfulness, your kindness to Carlton in reference to the publication of his article in the MEJ not so long ago. The proofs were sent to us while my husband was ill in Potsdam during the year he was working in residence for his doctorate at New York University. . . .

"Carlton had made reservations for the MENC Convention in Washington, D. C. January 13-16, 1961. If he had any committee duties or any other responsibilities at the Convention, we are sure that the word that he cannot be present, will reach the proper persons."

[Carlton E. Weegar, director of music in the Gouverneur New York Central Schools died in late November, 1960.

[Said the Tribune-Press in an editorial. "This was no ordinary man. The great pity of it is that a life so useful and of such broad benefit to so many people should have been snuffed out, with years of promising service to others still ahead."]

THE INAUGURAL COMMITTEE was constrained to issue a general press release pointing with pride to "the serious tone of the inaugural concert." Of course the basic reference was to the National Symphony Orchestra and conductor Howard Mitchell, who could supply everything for the occasion except reasonably good weather—at least, good enough to permit the assembling of a size-worthy audience, and a few taxicabs. (Washington cab drivers are notoriously allergic to Constitution Hall even in good weather.) Nevertheless all commendation is due to the Inaugural Committee and to Mitchell and his valiant musicians.

Some of the comments supplied for the release by noted people, none of whom particularly specialize in music and the cultural arts, merit MEJ review. It is noted that these comments made no reference to Meyer Davis' presentation of his original (sic) Jacqueline and Ladybird songs at the inaugural ball in the Armory, but certain television commentators were quite frank on the subject. One of them made use of the word "corny" when he expressed sympathy for two very fine ladies who were victimized by a song plugging act staged in connection with the inauguration of the President of the United States.

Around the Corner, Page 89

February-March, Nineteen Sixty-one

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♦ **ELWYN SCHWARTZ**, Moscow, Idaho, died of a heart attack on Saturday, December 17. Long active in Music Educators National Conference, Mr. Schwartz had served as the second state president of California Music Educators Association (1949-1951), president of the Western Division (1951), and editor of CMEA News for the school year 1949-1950. In 1951 he resigned his position in Fresno, California, to assume duties at the School of Music, University of Idaho in Moscow. At that time he also resigned the Western Division presidency. Mr. Schwartz was an accomplished music educator, a remarkable speaker, and a person who had great influence throughout the Western and Northwest Divisions of Music Educators National Conference. At the time of his death, Mr. Schwartz was a nominee for the presidency of the Northwest Division.

♦ **MONSIGNOR THOMAS J. QUIGLEY**, president of the National Catholic Music Educators Association and editor of Musart magazine, died in Pittsburgh, Pa., on December 26 as the result of a fall. He was 55. Associated for many years with the cause of music education, Monsignor Quigley was serving his third term as president of the NCMEA and had for ten years edited Musart.

♦ **COLBERT F. HACKLER** of the Music Department, University School, Norman, Oklahoma, is the newly elected president of Oklahoma Music Educators Association. He succeeds Albert H. Fitzgerrel of Ardmore, Oklahoma.

♦ **IRBY B. CARRUTH**, superintendent of schools in Austin, Texas, since 1950, is the new president-elect of the American Association of School Administrators. After serving for one year as president-elect, he will become head of the national professional organization of city, county, and district school superintendents on March 15, 1962. Benjamin C. Willis, superintendent of schools, Chicago, Illinois, is the current president-elect and assumes the presidency in March 1961.

♦ **IRVING SARIN** has been appointed instructor in trumpet and brass ensemble at the University of Wichita. Mr. Sarin was first trumpet with the Pittsburgh Symphony for 17 years previously.

♦ **WILLIAM R. WHITFORD** has been added to the field consultation staff of the American Music Conference. Mr. Whitford will help provide better service for keyboard and classroom method workshops requested by school systems and teacher-training institutions. He will also work with various community music programs, an area of service recently expanded in AMC's field program.

♦ **ALLEN L. NIEMI** will become dean of students at Northern Michigan College, Marquette, effective July 1, 1961. Mr. Niemi is now head of the music department there.

♦ **M. ROSS EVANS** has been elected treasurer for the Delaware Music Educators Association. He succeeds Lawrence Messick.

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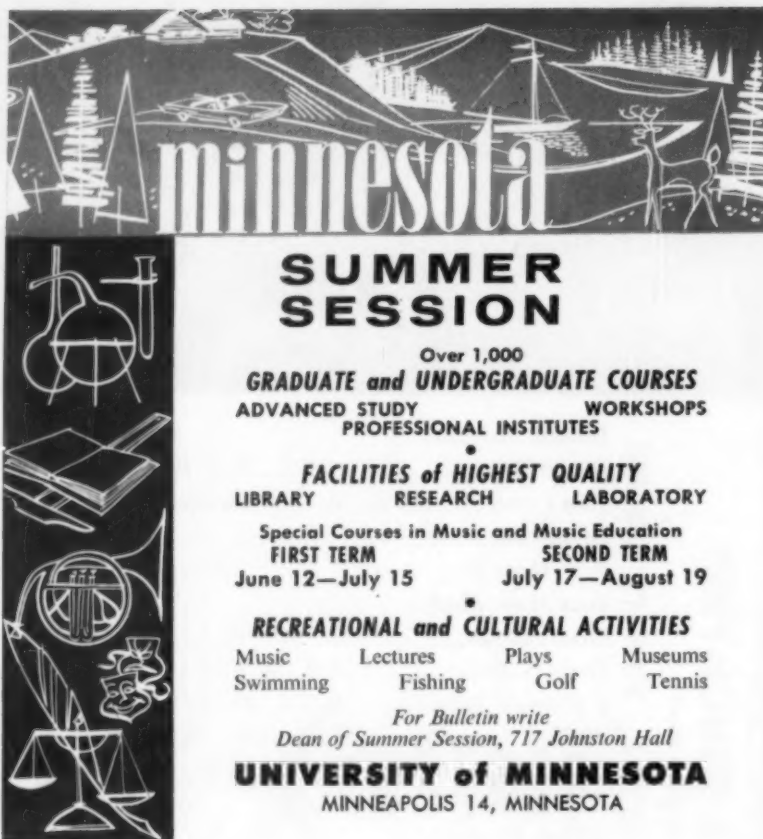
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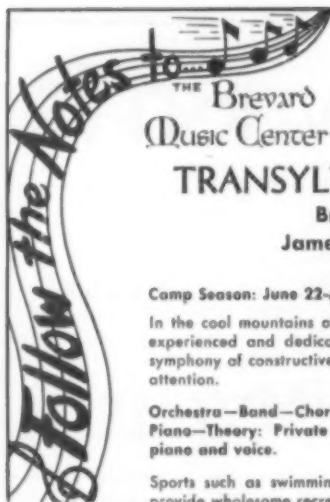
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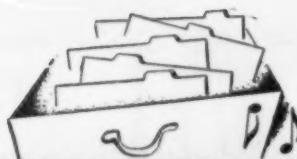
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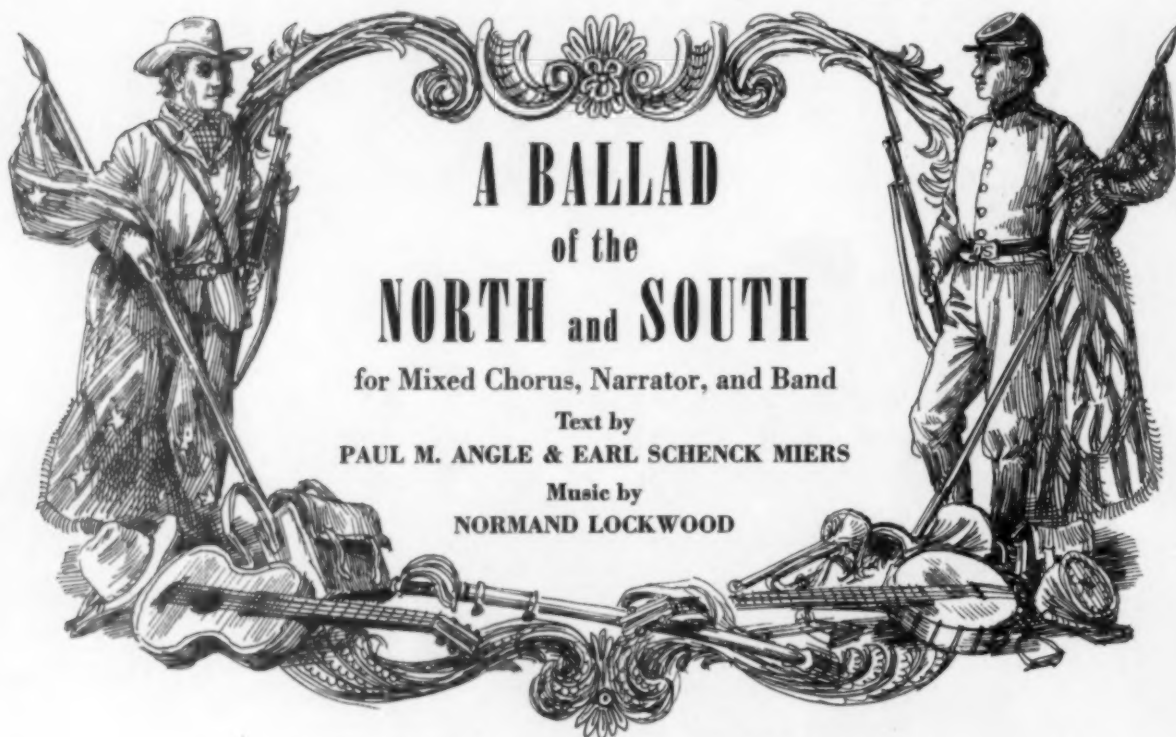
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"A spirited and original piece of work, which will give pleasure to everyone interested in the commemoration of the Civil War."

—ALLAN NEVINS

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Music and Public Education

FINIS E. ENGLEMAN

*Executive Secretary
American Association of School Administrators*



MORE THAN 150 years ago, when discussing his concept of civilization, John Adams said, "I must study politics and war, that my sons may have liberty to study mathematics, philosophy, and commerce so that their children in turn may have the right and privilege to study painting, poetry, and music."

Thus, even before the free public schools of America were established, aspects of their shape and processes were blueprinted by our second President. Fifty years after this statement by John Adams, farsighted humanists such as Horace Mann and Henry Barnard were convincing the new nation that it could not survive except as its citizenry was broadly educated. So the revolutionary institution known as the public schools was born and established.

Its broad purpose of equal opportunity for the sons of all men and its faith in the essential worth of each individual gave it from the very beginning, the humanistic qualities so essential to any nation of free men. This unique institution, which brought reality to the dreams of universal education for all, is probably the greatest contribution to mankind which the Western Hemisphere has produced. The educational content has often been restricted and even barren. But in the far-

flung reaches of this great country, there has been, in varying degrees, the persistent determination of public school leaders to bring to all children and youth the unique privilege of tasting and digesting an education for living consistent with the liberal tradition of Western civilization.

Slowly but surely progress toward a broad and comprehensive program, with the performing and creative arts playing an ever widening role, is clearly discernible in the history of American education. It is thus that the cultural level of America has risen, step by step. With much of its support coming from the arts as nurtured and taught in the schools, America has reached a cultural stature of considerable proportions.

RETREAT from these purposes, however, seemed to be in full sway in 1959. A space vehicle launched dramatically by a powerful and sinister world competitor threw fear into the hearts of many Americans, tending to cause a retreat from formerly held values and to place new priorities on what should be taught.

Consequently some of the school administrators of the nation were thrown off balance, as was the educational

program which they administered. It is worthy of note, however, that the American Association of School Administrators devoted all major aspects of their 1959 convention to the creative and performing arts, with all general sessions headlined by the master artists in the several fields including fine art, music, drama, poetry, and the dance. Near the close of that convention the Association, made up of more than 12,000 of the leaders of American education, voted the following resolution:

"The American Association of School Administrators commends the president, the Executive Committee, and the staff for selecting the creative arts as the general theme for the 1959 convention. We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

EVEN as this resolution was adopted many Americans were crying, "Cut out the frills. Nonessentials such as music and literature must give way to the 'solid' subjects of science, mathematics, and foreign languages." And Congress was passing the National Defense Education Act, which encouraged school boards to buy bargains in science and language programs at the expense of the humanities. Since it was suddenly recognized that America must communicate with all the people of all the world, the federal government rushed to aid the teaching of French and German while the one language that is common and universal, the arts, was either abandoned or left to struggle against heavy odds created by a federal program that offered matching money for these curriculum fields, and thereby discouraging the use of local and state money for the humanities. Thus a very subtle control of the school curriculum was exercised.

All who are familiar with the history of Rome know that a certain Roman senator was successful in stimulating the Roman Senate and his whole country into a frenzy of action by simply assuming a certain state of mind, dramatically draping his toga, and repeatedly shouting, "Carthage must be destroyed." By repetition and by continuous assertion he developed the image of a sinister foe and a line of action for his country which the Romans became compelled to follow.

Today we have several modern Catos in America who by virtue of access to mass media of communication, backed by determined persistence and dogmatism, have resorted to the ancient tactics of accepting some doubtful assumptions and pronouncing them as unquestioned truths. Armed with many questionable "truths," they have set forth by sheer repetition and exalted manner to discredit leadership of America's schools, teachers and the school curriculum. They set themselves up as saviors and present "new" images of "proper" methods of instruction, "sound" philosophy and psychology of learning, and just "what" constitutes a curriculum for our times. At the same time an inaccurate image is presented of what the schools have done and are doing in structure, materials, content, and methods.

As Robert Frost would put it, "Like old dogs lying down and barking backwards with all the authority of a forward vision" these "saviors" have sounded a frightening bugle retreat call to a curriculum almost barren of the arts.

AS I CONSIDER the many wise and unwise educational programs and policies which have been promoted by someone during the past half decade in almost every phase of American culture, I think it may profit us to keep in mind an expression attributed to one of our great British literary figures.

When Robert Louis Stevenson was a boy, he sat at his window watching an old streetlamp lighter as he went by touching his lighting wick to the gas burners. Robert's mother, concerned over the boy's silence, asked what he was doing. He replied, "I am watching a man punch holes in the dark."

The leaders of public education have long ago assumed the role of lamp lighters where the souls of men cry in darkness, ignorance, and fright. I firmly believe these same men are now re-forming their ranks and will immediately go forward with a record curriculum demanded by a civilized culture.

Although sometimes possessing only inadequate wicks and insufficient oil, those who operate our schools have consistently and continuously punched holes in the dark.

The darkness of ignorance, prejudice, and incompetence shrouds the world and America is far from free of it. Each individual with *ten* talents or with *one* has the potential to penetrate this darkness and to throw light on a segment of the universe. Light of a great magnitude is necessary for some segments; but light of a lesser brilliance, like that so helpful in a photographer's dark-room or in a damp cellar, is also of great worth. When the lights spread from many individuals are put together brilliance like that in a fluorescent-lighted highway dispels the darkness.

When any light goes out or when a new one is lit, the degree of darkness changes. Thus universal education, a broad program suitable for each pupil, gains full support from a law of nature. If education is to have quality, it must also have quantity and diversity. It is through quantity, and universal education, that the greatest number of samplings of potential talents of a diverse character may be found and developed. And a modern, complex world demands more diversity of human competence than ever before. But diversity is attained not only by diverse human potentials but by diversity of educational programs that nurture all these diverse potentials. But democracy and technology are not the enemies of culture, and mass communication is not the source of its own poison.

The highbrows' worry over "Masscult" is to some extent an alibi for their own doubt and confusion about the relation of art to a democratic society. There is a public, enlarged and enlarging, with a common language and tradition. It must be both the source and audience for such continuing cultural advances as our civilization may make. As Jacques Barzun has put it, "What we have undertaken no other society has tried: we do not suppress half of mankind to refine part of the other half." Instead the refinement must be public and general if our civilization is to be democratic as well as great.

Today the battle is in full fury. Ground lost during the past four years in preserving a balanced program has not as yet been reclaimed, but I am optimistic enough to believe that any institution founded on values so close to the aspirations, the hopes, and the very nature of man and so necessary to a free society will not be denied its destiny. Americans surely know that Booth Tarkington was right in his belief, "A country could be perfectly governed, immensely powerful and without poverty; yet if it produced nothing of its own in architecture, sculpture, music, painting or in books, it would some day pass into the twilight of history, leaving only the traces of a creditable political record."

AT THIS POINT I quote my own message to you as found in the December 1958 MUSIC EDUCATORS JOURNAL: "No other civilization has meant more to mankind than that developed on the peninsula of Greece. There a mere handful of men produced the art, the drama, the philosophy which time does not destroy. From these few thousand persons the world has a legacy of great worth. The Greeks indeed taught mankind the joy of beauty, the artistry of design and form, the drama of life, the strength of logic and the value of truth.

"Today the world is shaken by new knowledge of nature and the power released by its technical utilization. The physical aspects of life and material values have risen to ascendancy. The new release of energy gives man the sheer physical power for moving mountains and shooting the moon. Old feelings of security, of complacency, have been turned topsy-turvy as another great power with a conflicting philosophy threatens our physical Goliath.

"So America may be playing the fool by lessening its concern for what the Greeks held to with greatest priority and by frantically plunging into an education program pointed almost exclusively at material values.

"The incessant cries for technicians, engineers, chemists, physicists, mechanics, skilled industrial workers, have seemingly drowned recognition of the ever-constant need for artists, philosophers, musicians, historians, and poets. The baser emotions of fear and greed have done much to crowd out the nobler emotions of appreciation of beauty, rhythm, color, design."

THE URGE to find the true destiny of man, the ends he should live for, and his true relationship to the universe must not give way to a frantic race for physical power and technical superiority. Thus it seems that all of us who are responsible for an education of most value to a civilization dedicated to the essential worth and dignity of each individual, along with a further dedication to long-established humanistic values of Western Civilization, have the privilege and responsibility to cling fast to and improve an educational program that is both balanced and comprehensive, both scientific and aesthetic. It seems clear that the school administrator of modern education in the United States will not forsake the wisdom and courage which his responsible position demands he demonstrate.

My thinking is sometimes at great divergence to that of wiser men, but I am unshaken in my belief that the arts and humanities are a desirable and a fundamental

This article was first presented as an address at the 1961 meeting of the MENC Eastern Division in Washington, D.C. Following the address, many requests were made for its inclusion in the JOURNAL. Mr. Engleman is a warm friend of the arts and is convinced of their importance in a balanced program of education. Arts educators everywhere will long remember and be grateful for the 1959 program of the AASA devoted to Creative Arts in Education, the plans for which the Executive Committee of AASA and Mr. Engleman were responsible.

part of the daily life of the educated man; and, by the same token, it may be assumed that they are a vital necessity in the daily life of the less educated and even illiterate, in the sense that we often use that word.

SOCIAL anthropology throws much light on the nature and quality of humankind. It is important that we be sensitive to the fact that most illiterate peoples have developed to a very high degree folk art, the dance, and folk drama as a basis for their cultural existence. Thus they make secure their claim of being human beings of higher order than mere animals. It seems clear that if the arts are so essential to primitive peoples, then they must become increasingly so for those where culture and education have been developed to a high degree. A civilization simply isn't civilized in the absence of the arts for the many. Any culture that reserves the finer things to an elite group will lose it for the select. Any art form that fears contamination and loss of prestige when enjoyed by a great majority will fail by virtue of its own assumed exclusiveness.

Since art and music are so fundamental to full and satisfactory living at all levels of civilization, need we labor the argument that they must be given a place not only in the elective areas of the curriculum but also as part of the common learnings.

Those who insist that Communist competition demands that America throw most, if not all, of our resources into a very limited field might well be asked the question, "Why fight a war if we first give up all that would justify a fight?" Furthermore, as we struggle to be understood by the millions of surging people in the underdeveloped world it might be well to note the majority of them are more interested in Jefferson, Lincoln, Twain, and Bernstein, than in Ford, Urey, Rickover, or Edison. They like America's values more than her machines. They like our humanists more than our engineers. Fortunately, other scientists applaud when James Killian, President of Massachusetts Institute of Technology says, "The image of America may be shaped by the qualities of its inner life more than by its exploits in space."

ALL I have been saying adds up to my belief that the program in music is so important that it should stretch from the kindergarten through the college. Like other great disciplines, opportunity for the specialists must be provided for, i.e., those who have special talents, special gifts, and are blessed with academic competence.

Children with these special talents should be identified early and should be given the opportunity to become professionals either in the purely academic aspects of the discipline or in combination with the performing aspects. Thus, the school program should provide opportunity for good general music for the great mass of students who will not be professionals but who need education and experience in music as much as they need education in science, language, or history, merely as a basis for living a wholesome life.

The music program should be treated as a serious and "solid" subject field. The "toughest" subject I ever took was one in music, and homework didn't give a ready answer. For many it becomes too tough to master—just as is true for some persons in any discipline. I think I must agree, however, that music, like most of the humanities, has qualities which bring greater depth of emotion and greater heights of appreciation and pleasure than is common in some of the other respectable fields. This I would contend is its added quality of great worth. Man has too few of the inspirational, aesthetic, and exalted pleasures, and music should not retreat from its unusual opportunity of contributing to this great need of all human beings.

I urge, however, that you not assume the false psychology and, I would believe, false philosophy that your subject should be made tough in the sense of its being unpleasant and discouragingly obscure. You need not attempt to gain false academic respectability by accepting a false concept of what constitutes it. Truly, the great in life is always simple and quite readily discernible. The subtlety; the abstract depth; the mathematical scope; the range of meaning, coupled with the art and complex intricacy of performance and interpretation, permit music to match scholarship with any discipline.

THE VALUE of simple performance for the many should not be discounted. I am not in favor of spending the number of hours in noisy band practice for the long marches on the football field, which I have infrequently observed. I do believe, however, that the youngster who discovers that he himself can sing a simple melody or can produce harmony with a woodwind or brass instrument has gained added stature as a human being and possibly may have a limited power which will give him and others the keys to hours of future happiness.

I spent two years during the war in the cold Arctic where the nights were long in winter and where no source of amusement was found except through that invented and produced by the men of our navy unit. From unknown sources pianos were procured (a mystery explainable only by the Seabees) and he who could play piano was of more value than an admiral. So I beg of you that, in this struggle now for academic respectability, you not take from your great field those simple aids to good living such as participating comfortably in group singing and instrumental ensemble groups. Possessing a friendly power to join in fireside singing of hymns, ballads, songs from musical comedy, and light opera may bring lasting pleasure to many men. Nor must you attempt to make your subject, which is in many respects academic and abstract in high degree, so much so that it is obscure merely for obtaining the quality of appearing difficult.

Furthermore, may I say just a word about the instruction, even though I am as far afield in my right to make this observation as I was when they started discussing the content to be taught. First of all, as in any other discipline, the music teacher must be a master of his own field. I have a strong conviction that there is some danger that music teachers, like other teachers of great disciplines, may become so specialized that they cannot be classified as first-class music educators. I say this not to minimize the importance of the specialized skills so very essential to teaching aspects of the curriculum but rather with the conviction of the importance of being educated teachers or directors in music first of all, and second, being conductors of orchestras, choruses, bands, and the like.

MUSIC's relatedness to the whole of education, its place in the whole mosaic of human understanding and culture, needs to be understood by the teacher. Also, the working materials and methods peculiar to the music area being taught should be a part of the tool kit of any good teacher. In other words, difficult as it may seem, the music teacher should be broadly educated with a wise sprinkling of mathematics, literature, history, art, drama, and philosophy. The music teacher profits much by being an educated person as well as a specialist in music. Furthermore, knowledge of these content fields must be supplemented with an understanding of the psychology of human growth and development, as well as by what research and experiences show us concerning the best tools of teaching and the best methods of using these tools.

I next hazard to suggest that music educators beware of becoming prosaic and obsolete not only as to appreciations and skills but also as to their knowledge of music's new designs and emerging qualities. Let us not be hoodwinked into the notion that new knowledge, new techniques are restricted to science. Music, art, and the dance are no more limited to old boundaries than is physics or chemistry. When I first heard jazz it was recognized and accepted as music by only a few. These new noisy incantations were too different, too unorthodox to be understood by my ears accustomed to other forms. You dare not be likewise blinded. Hold fast with one hand to the old but reach eagerly with the other for the new.

THIS WORLD has never been in such revolution as now. New ideas and new concepts are erupting so fast that the time spread of an idea has no conventional restrictions. For these reasons I urge that you re-examine not only your methods but the minimum programs you have established in the schools. Furthermore, don't be afraid to experiment. If this is not done, obsolescence will be upon you, and with obsolescence usually comes decadence and elimination.

Possibly as I give you so much free advice about music and music teaching you may be asking the questions: "What is the role and attitude of the school administrator as it pertains to the field of music? Is he not partial to other fields? After all, is he not the biggest obstacle?" Since the college major of the majority of school administrators, according to a recent survey, is either in the natural sciences or in the behavioral sci-

ences, you may readily assume that these are the fields to which he would give the greatest emphasis. Frankly, I don't know because I have not made an inventory of all school administrators and what their prejudices really are, but I am convinced that his graduate professional preparation has in most instances given him an appreciation and understanding of the importance of a broad comprehensive curriculum which includes not only the sciences but the humanities and vocational studies as well. Thus, he often sits as a judge or mediator trying to keep balance when many subject field specialists are clamoring for more time and attention, and the reactionists among the public insist on "basic" education only.

In recent years, of course, some of these fields have had support from those who fear we are falling behind the Communist world and who would place high priority on fields other than music. Likewise, the industrial world often demands those practical subjects such as mathematics, science, and vocational subjects, little realizing the economic value of the arts; and, since the economic leaders are often the big taxpayers with power structures all their own, boards of education and superintendents are, on occasion, unduly influenced. Since sometimes it is a battle among the power structures of a community to determine where the greatest emphasis should be, it might be good advice to the music educator to remember that he often has allies which he doesn't use. Maybe the music teacher should be a student of community sociology too.

Confidentially, I have known superintendents, pushed by the pressures of certain community forces, who would

give one subject more emphasis than it deserves, but who would prize greatly some pressures from another direction to counter the forces. Thus they would be given the freedom to establish a balanced program with each subject in its proper place.

Possibly I should give a word of caution at this point. Realizing full well the appeal of music as a public relations agency, may I urge that you not use this lesser strength in a big way. I refer here to persuasion by a dramatic public performance sometimes found at athletic events. Performing groups which have color and considerable public appeal but which consume much time and energy and produce relatively little high-class music should have only modest support from music educators. In other words, don't overplay the showmanship which may be achieved by prostituting music.

MAY I CONGRATULATE you on your magnificent contribution to the cultural maturity of the United States and reaffirm my belief that the cultural maturity of America can never be achieved in adequate or proper proportions unless the public schools of America continue to strengthen and extend music programs which people like you have developed. May I urge you not only to enjoy your field but to respect it, to be proud of it, and to recognize its true purposes. These purposes will be enhanced as you relate this great discipline, this great source of inspiration, this great spring of enlightenment to the other fields in the humanities. Each enhances the other; together they fashion the noblest of man's insights, hopes, and aspirations.

1961 CONVENTION SCENE
in East Garden Court of the beautiful National Gallery of Art, Washington, D.C. Here MENC members, during the Eastern Division convention open house at the Gallery Saturday evening January 14 1961, heard two special concerts. In this picture University of Maryland Madrigal Singers directed by Rose Marie Grentzer, head of the music education department of the University. See page 62 in this issue and pages in succeeding issues for more 1961 MENC convention pictures and stories.



The Arts in the Educational Program In the Soviet Union

VANETT LAWLER

PART II

A REVIEW OF THE ARTS IN EDUCATION program of the Soviet Union does not convey anything like an accurate report unless it portrays the great emphasis placed on the arts in education, or education in the arts, in the two highly organized amateur movements—namely, the Houses of Culture for employees of factories, industrial establishments and collective farms, and the Pioneer Houses or Clubs for students between the ages of ten and fourteen years. Here, again, in connection with the various aspects of the report dealing with education—the formal education and the educational facilities made available through Pioneer Clubs and Houses of Culture—it seems almost too obvious to warrant mention that all are available for everyone without cost. To be sure, there may be instances of private instruction involving fees, but it seems that such instances are rare indeed.

Houses of Culture

Three typical Houses of Culture were visited: (1) the Likhatchov Plant House of Culture in Moscow, (2) Petrograd Workers House of Culture in Leningrad, (3) the October House of Culture in Kiev. To describe these establishments as community centers will communicate something of an idea of their organization and program. However, this is by no means an adequate frame of reference, because these organizations and their programs penetrate into as well as emanate directly from the entire nature of the society in which they exist.

Comment should be made about the large and very interesting displays in the Houses of Culture. These displays, indicating progress in the seven-year industrial plan in the Soviet Union, are sometimes done by professional artists, especially commissioned, and sometimes done by students. In other words, since the Houses of Culture are attached to one or more indus-

trial plants, factories or collective farms, and since the current seven-year plan in the Soviet Union has set certain goals of accomplishment for the various industries and farms, it is logical to have posted in the Houses of Culture graphic presentations (usually very attractive) which depict progress—or special progress—in the various fields of endeavor in which the workers are engaged.

There seems to be something for everybody in these establishments—and it also seems as if everybody is "in something." In the first place, the buildings are very large, with full-scale auditoriums, educational and recreational facilities and equipment. (For instance, it was at the Houses of Culture in Leningrad and Kiev that the American Ballet performed.) In the House of Culture visited in Moscow there is a theater seating over 1,000, a dancing hall accommodating 1500. The adequate reading hall and library contains 150,000 books, and in addition there are twenty-two, supplementary libraries in the factories, making the total of books for this one House of Culture something close to half a million. There is also a small auditorium accommodating 400 and a lecture hall seating 200.

Participation in the activities of the House of Culture is not necessarily confined to employees of any specific industrial group or groups, although if space is limited—for instance, at theater presentations—the employees of the particular industrial establishment with which the House of Culture is identified are given preference for seats.

IN THE Moscow House of Culture there are 170 different activity groups and about 5,000 participants. (It should be noted here that by no means do all the employees in industrial plants necessarily participate regularly in the activities of the Houses of Culture.) There are four orchestras, two jazz orchestras, one orchestra of folk instruments, two choruses—one classical (100 persons), and another which sings folk and national songs. There is a lively theater movement, also a ballet, a circus. Opportunities are provided for the study of painting and sculpture. The leaders or teachers of the 170 groups are for the most part professionals in their fields. For instance, a member of the Moscow Conservatory staff has been a leader of one of the orchestras in this House of Culture in Moscow for twenty-eight years.

The Children's Department was of special interest and is especially comprehensive, with considerable emphasis on music education, theater, ballet. On the oc-

[This is the second and concluding installment of a review of the Arts in Education Mission to the Union of Soviet Socialist Republics. Part I was published in the January 1961, issue of the MUSIC EDUCATORS JOURNAL. The mission, which was sponsored by the United States Department of State, and officially represented the United States Department of Health, Education and Welfare, visited the Soviet Union for four weeks during September and October 1960 in connection with the fulfillment of the 1959 cultural agreement between the USSR Ministry of Foreign Affairs and the USA Department of State.

Delegates of the mission on the Arts in Education: Mayo Bryce (chairman of the mission group), Specialist in Fine Arts, United States Office of Education; Ralph Beelke, Executive Secretary of the National Art Education Association; Vanett Lawler (author of this review), Executive Secretary of the Music Educators National Conference.

The complete and official report of the Arts in Education Mission will be published by the USA Department of Health, Education and Welfare.]



The Pioneer movement in the Soviet Union enrolls young people between ages of ten and fourteen years. "Pioneer Palaces," headquarters of the movement, provide diversified programs of activities, including youth orchestras. Here students of the Emil Darzin School, Riga, Latvia, are shown at an orchestra rehearsal.

casation of our visit to the House of Culture in Moscow a rehearsal of Tom Sawyer was in progress.

The opportunities offered through the educational programs in the Houses of Culture not only provide aesthetic education for large groups of people, but not infrequently some special talents are discovered, encouraged, developed—sometimes to high professional artistic levels.

All maintenance expenses are borne by the sponsoring industrial establishment. The cost of instruments, costumes, salaries for professionals, is assumed by the trade union responsible for the general administration of the project. Faculties at the House of Culture in Moscow are in the following categories: (1) music, (2) literature, (3) fine arts, (4) cinematography, (5) science.

THE PETROGRAD Workers' House of Culture is one of five such large centers in Leningrad. In the vicinity there are 195 smaller centers. Here some of the distinguished artists were at work in their respective fields. For instance, G. N. Kaganov, the producer at Children's Theater in Leningrad, was at work with an amateur theater circle group. A well-known ballet dancer, Kozlov, works regularly in the Petrograd Workers' House of Culture. The Acrobatic Circle is headed by a producer of the circus in Leningrad. A fine a cappella choir was heard in rehearsal under the direction of F. Kozlov, distinguished choral conductor. A group of teen-age boys gave demonstrations of classical ballet and national dances. Lessons were observed in progress on individual instruments, including folk instruments. The library contains 150,000 books and is used by some 5,000 persons plus 6,000 additional persons who take advantage of the library resources in the centers of employment. Approximately sixty-five smaller traveling libraries move from one factory or working establishment to another. It was observed that this library in Leningrad has a good sup-

ply of non-technical books on the arts which we were told are in popular demand.

A particularly interesting experience for us was to observe the large crowd (about 500 people) filling the auditorium in the House of Culture at nine o'clock on the evening of our visit to listen to a distinguished musicologist lecture on the subject of "Music Romanticism in the Nineteenth Century." Incidentally, Mr. Weinkopf, the speaker, told us prior to the lecture that when illustrations of his lectures seem in order, only live music is used—in other words, not records or tape recordings but singers and instrumentalists are actually a part of the lecture-demonstration.

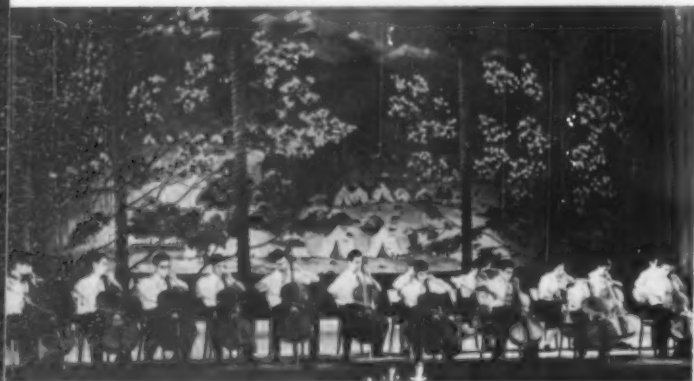
The October House of Culture in Kiev, located on one of the highest points in the city, was opened in 1957 and is supported by small industry unions. There are 1,000 participants in the amateur movement. On the evening of our visit a rehearsal was in progress. The part of the rehearsal we saw, national dances of the Ukraine, was superbly executed. In this establishment there are organized courses for national dances, classical ballet; there is a girls' ensemble of folk dance and song, a symphony orchestra, orchestras of folk instruments, a cappella chorus, chorus for national songs and folk songs, courses in painting and sculpture, Children's Department, Theater Department.

The Houses of Culture described briefly in the foregoing paragraphs would seem to be the focal point for the adult amateur movement in the arts. That opportunities offered in these establishments are acceptable and, in fact, eagerly participated in, there seems to be no doubt. The plan seems to be to encourage to the fullest extent the growth and development of these centers, and within them no effort seems to be spared in giving every opportunity for maximum participation in the arts, not only for adults but for children as well.

Pioneer Clubs

IT WILL BE RECALLED that earlier in this report it was mentioned that the Arts in Education program in the general schools is well supplemented by educational programs in Houses of Culture and in the Pioneer Houses or Clubs throughout the Soviet Union.

The Pioneer movement, an important part of the society of the Soviet Union, is an organization plan for students who are from ten to fourteen years of age. It would seem that most of the students belong to Pioneer groups which are organized the length and breadth of the country. A day was spent at the Pioneer Palace in Leningrad, and a Palace indeed it is—and was—before the Revolution and now. There are twenty other Pioneer Centers in special buildings in Leningrad. On the day of our visit to the Leningrad Pioneer Palace there was a special program celebrating the Fortieth Anniversary of the founding of the Pioneer movement.



Cello pupils of Yerevan Music Schools are shown performing in the final concert of the Armenian Art and Literature Festival in Moscow. The festival took place at the famed Bolshoi Theatre of the USSR.

The general purpose of this movement is to provide focal points of organization for young people within the ten-to-fourteen year brackets; through these focal points countless activities are sponsored, including some especially organized Arts in Education programs—particularly in the field of music education, dance, theater. Thus there is beginning some concerted direction in the field of the fine arts.

At the Central Pioneer Palace in Leningrad about 1,000 students participate each day; there is a total participation of over 11,000 students. Group activities and instruction include orchestras, folk instrument orchestras, a bayan (accordion) orchestra, choruses, choreography, theater, photography, painting, literature. Not infrequently, by any means, are exceptional talents of students disclosed. One post-graduate artist piano student heard at the Rimsky-Korsakov Conservatory in Leningrad, was a war orphan discovered in a Pioneer Club. A magnificent soprano, in her last year at the Conservatory in Kiev, owed her first education in music to the Pioneer Club movement.

Field work to other parts of a Republic or to another Republic is a part of the program of the movement; in

turn, groups of students from other parts of the Soviet Union come to Pioneer Club Centers in large cities. Competition seems to be a strong feature of the Pioneer Clubs. On the day we were at the Pioneer Palace in Leningrad, students from 511 schools were at the Center, not only to celebrate the Fortieth Anniversary of the movement, but to inaugurate an inter-school competition dealing with scholastic subjects, sports and exhibitions. Later on, awards based on the decisions of the students themselves were to be made.

One interesting experience at the Pioneer Palace in Leningrad must be recorded. During the rehearsal of a student orchestra, a member of the orchestra came to the members of the delegation and asked in good English if boys and girls in the United States like to play in amateur orchestras, also asked what music they played, and finally said, "Do they maybe play the music of some of our composers too?"

Moscow State University

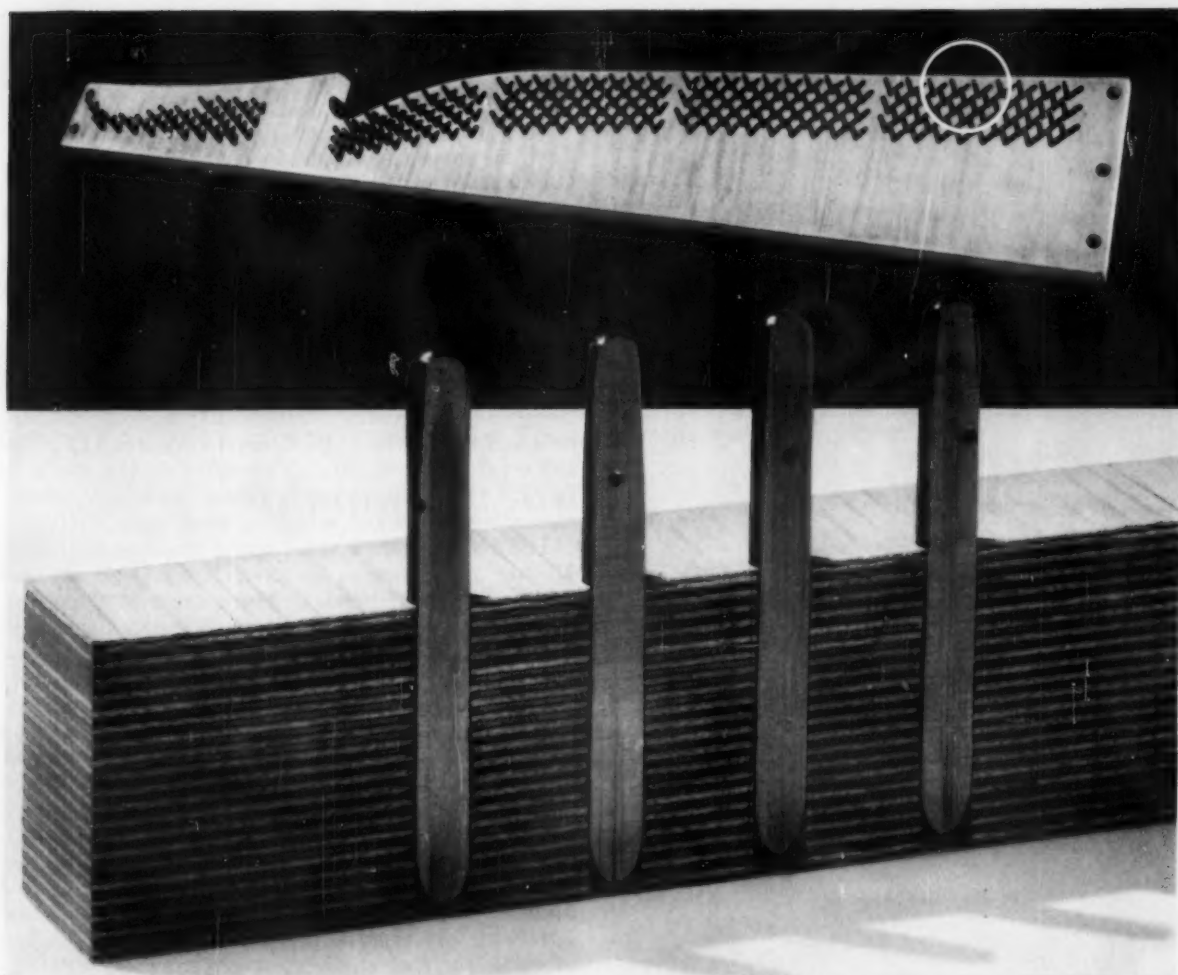
FOUNDED in 1755, and established on its new site with 32 floors and 25,000 students in 1953, Moscow State University is one of the most important educational centers in the Soviet Union. Some faculties are still maintained on the former campus. Moscow State University does not have faculties in arts education, nor does it prepare students for careers in medicine or dentistry, the latter two being provided by special Institutes, as is true of the fine arts. There is a course in art included in the Department of History at the University. At the University there are faculties in mathematics, engineering, chemistry, economics, history, law, philosophy, languages.

Part of the campus life are dramatic theater, ballet, choruses, symphony orchestras, jazz orchestras. This is made possible through courses offered on an extra-curricular basis at the University, or through instruction received by students in the special schools for arts.

The Conservatories and Special Music Schools

UP TO THIS POINT this report has not gone into details about what might be called the serious music education program in the Soviet Union—that is, the education of the professional musician, the musicologists, the composers, as well as the teachers for the special preparatory music schools. What is said about the "serious" music education program, however, should in no way imply that the arts—particularly music—in the amateur movement, in the primary music schools and in the general schools, are not considered seriously. On the contrary, the amateur movement is highly regarded as a part of the artistic life and ideals of the Soviet Union. It is, however, only when extended visits are made to Conservatory Preparatory Schools, when conversations are held with directors of such schools—and with the directors and staffs of Conservatories in Moscow, and Kiev, and the Rimsky-Korsakov Conservatory in Leningrad—that one is fully impressed with the great seriousness attached to *music education as a profession* in the Soviet Union.

In the first place, the special Conservatory Preparatory Schools, such as the Central Music School (an eleven-



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A concert of young musicians and singers of the Ukraine, sponsored by the Ukrainian Republican Philharmonic Society in Kiev. The picture shows the State Symphony Orchestra of the Ukrainian SSR performing under the young conductor Demyan Pelekhati of Lvov.

year school) in Moscow which prepares students for the Moscow Conservatory as well as for other Conservatories, give a solid education in music, and at the same time and in the same school, the general education courses are offered. In this school from the first year (age seven) there is serious music education, including solfeggio, music dictation, rhythmic, instruction on instruments. Participation in the orchestra is compulsory at this preparatory school. The basic instrument is the piano.

In this institution there is art instruction during the first four years, with courses in history and appreciation of art and, of course, as the students progress, intensive instruction in such subjects as harmony and history of music—both Russian music and music of the Western world. The teachers at this school, for the most part, are trained at the Moscow Conservatory. Enrollment in the school is based on competitive examinations, and the right to continue as a student in the school is based on the most rigorous examinations.

Within the plan of organization in the school are competitive events. One afternoon a Chopin audition was attended. Students as young as eight years participated in the contest—the purpose of which was to determine which students would have the privilege of appearing in a concert soon to be held. Professors were the adjudicators. It was not only an illuminating experience to witness this event from the standpoint of the musical excellence of the students, but it was interesting to observe that for a period of close to three hours some very

young students—around eight years old—listened attentively to each presentation.

FROM the eleven-year school, again through examinations, the students enter the four-year Technical School, also attached to the Conservatory in Moscow. At this school there is training for performance, to be sure, but also training of teachers for the primary music schools. However, the objective of the outstanding students is to enter the Conservatory, if possible following the completion of the eleven-year special secondary music school.

Moscow Conservatory is ninety-four years old. In the five-year Conservatory course there are about 800 students, among them students from other countries. In the three-year post-graduate schools 100 students are enrolled. The faculties of the Conservatory are: (1) piano and organ, (2) orchestra, (3) vocal, including solo and opera, (4) theoretical (composition, musicology, choral conducting, opera and symphony conducting).

There is no correspondence school education offered by Moscow Conservatory; however, 300 students are enrolled in evening courses. There are two symphony orchestras and one chorus in the Conservatory. The Director of the Conservatory, an outstanding choral conductor, A. V. Sveshnikov, and the Assistant Director, M. N. Anastasiev, gave the delegation every opportunity to become familiar with the organization of the Conservatory which is indeed an important part of the cultural life of Moscow and the country. Through the facilities at the Conservatory 400 concerts were given in Moscow and other cities during 1959.

Some of Russia's leading composers and artists are actively working at the Conservatory in Moscow—Shostakovich, Khachaturian, Kabalevsky, Gilels. An interesting conversation was held with Negaus, teacher of Gilels and Richter. Conversations were also held with Khachaturian and Kabalevsky, both of whom expressed warm interest in the opportunities they have to compose music for amateur groups. They stressed the fact that composers are challenged when writing music for school or non-professional groups, and agreed that it is a difficult task which required not only simplicity but originality. Both Khachaturian and Kabalevsky devote considerable time to the amateur music movement in the Soviet Union.

THE OLDEST CONSERVATORY in the Soviet Union is the Rimsky-Korsakov Conservatory in Leningrad, founded in 1862. Attached to this Conservatory is an eleven-year preparatory school begun in 1936. This is a well organized school, where intensive training both in music education and in general education is given the students. An orchestra of eighty is a part of the plan of the preparatory school. Some of Russia's most distinguished musicians have studied and graduated at this fine Conservatory, including Rubinstein, Tchaikovsky, Glazunov, Shostakovich.

There are daytime classes as well as evening classes, and correspondence education is also offered. The Conservatory has two symphony orchestras, as well as a special orchestra for the training of orchestra conductors and an opera studio orchestra. The total enrollment is about 1,000. About 100 may graduate and of this number ten may qualify for post-graduate work.

One has the impression that the Rimsky-Korsakov

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Conservatory in Leningrad is a well organized institution with the highest of musical standards. The warm reception received from the Director, Yuri Brjushkov, a distinguished pianist, and from other members of the faculty, was especially appreciated.

At the Moscow and Rimsky-Korsakov Conservatories some interesting conversations were held with the composers and musicologists relative to the desirability of experimentation in art—music, painting, sculpture, ballet. It would seem that the general belief among artists in the Soviet Union is that, while it is interesting to support innovation, experimentation merely for the sake of experimentation is not desirable. Art for art's sake is not



According to the caption of this official Soviet photograph Yelena Kuzmina, "Honoured Art Worker of the Bashkirian ASSR," is shown giving a lesson to two young students of the "National Department."

enough, it was gleaned from such conversations, but rather art must be so conceived that its structure and form, whether it be music, painting, sculpture, classical or modern dance, can be understood by and can reach the masses of people.

It was not detected that there exists to an appreciable extent what might be termed an intellectual *avant-garde* group interested primarily in, say, pure experimentation in composition, abstractionism in fine arts, expressionism in the dance. It was, however, the conviction of the creative artists that it was their duty to use their creative talents so that there can result from their creations an understanding of all music and the other arts by all people—an understanding directly related to the lives of people and compatible with their ideas and ideals, which should be lofty; and, above all, an understanding love for the beautiful.

Kiev

THE UKRAINE REPUBLIC (population 40,000,000) whose principal city, Kiev, was visited, has a most active music life, as well as considerable activity in the other arts. The Glière four-year Technical Music School is one of the oldest in the Ukraine. The divisions of instruction are as follows: piano, strings, conducting and chorus, brass and percussion instruments, folk instruments, theory.

Here teachers are trained for the seven-year primary music schools, as well as music teachers for the general

schools; here training is received for professional orchestra and choral work and for work with the amateur music groups. Students are received in this school between the ages of fourteen years and thirty years (the latter, those who want refresher courses). A small boarding school enrolls students from collective farms and nearby towns. There are the daytime courses (enrollment of 386), evening courses and correspondence education courses (enrollment of 200). Some students enter the Conservatory at Kiev or elsewhere. Last year there were eighty-five graduates and twenty-six entered the Conservatory.

In Kiev there are eight primary music schools, and in the Ukraine Republic the number of primary music schools totals 267. The Ukraine has four Conservatories, five eleven-year music schools, and twenty-four four-year technical music schools. The faculty in the Glière four-year Technical Music School numbers 130, nine of whom teach general subjects. All of the graduates are qualified to teach. Methods of teaching and other pedagogical subjects are included in the training, and associated with the school is a practice-teaching school.

Some interesting emphasis is placed on the training on folk instruments in the Glière four-year Technical Music School, the Lysenko eleven-year Music School, as well as in the Conservatory in Kiev. The instruments on which instruction is given for solo work as well as for large ensembles of folk instruments are: (1) bandura, (2) gusli, (3) dombra, (4) sopilka. Students major in these instruments, for which serious or classical music has been arranged and for which composers are also creating music.

The Lysenko eleven-year Music School in Kiev is the principal preparatory school for the Conservatory in Kiev, which has an enrollment of 460 and a staff of 127. A good orchestra had already been organized for concert work at the beginning of the school year. At this school a dombra orchestra performed for the delegates a work by Vivaldi with piano accompaniment.

Since the close of the last war the Conservatory at Kiev has been completely rebuilt as has much of the city. Kiev Conservatory is a well organized institution with a broad program of instruction in standard instruments, in voice, as well as in folk instruments. Compositions by Mendelssohn, Liszt, Tchaikovsky were heard, both solos and large ensembles, played on bandura, balalaika, gusli. Also heard was a composition by the Conservatory Director, P. Shtogovenko, played by a fine orchestra.

Status of Fine Arts in the Soviet Union

INSTRUCTION IN THE FINE ARTS in the Soviet Union parallels that of music except that, as has already been said, there are many more music schools at all levels than there are fine arts schools. There are special primary art schools, the four-year technical art schools, schools which prepare exclusively for the higher Institutes or Academies of Art. The Institutes or Academies, like the Conservatories, have five-year courses and, for the students who qualify, three-year post-graduate courses.

During the course of the limited stay of one month in the Soviet Union it was obviously impossible to evaluate the various programs of the arts in education—in special schools, general schools, in Conservatories, Institutes of Fine Arts, Theater Schools, Ballet Schools,

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The State Symphony Orchestra of the USSR is shown performing in famous Tchaikovsky Concert Hall, Moscow.

Circus School and so forth. This was also true of the programs of the arts in the amateur movements such as the Pioneer Houses and the Houses of Culture, to say nothing of the professional productions such as the symphony orchestra concerts, the ballet, theater, the galleries and museums. It was, indeed, fortunate that there were made available to the delegation so many opportunities for contacts with the various programs. It can be said with conviction, however, that, based on the month of experiences and observation, there is indeed a well-supported cultural program in the Soviet Union. Everything we saw and heard gave evidence that the arts in education—in the presentation of the arts to the public and as a part of the highly organized amateur movements—have significant official support.

ON THE DAY PRIOR TO DEPARTURE from the Union of Soviet Socialist Republics the delegation was accompanied by Mrs. L. Ilyena, the Head of Education in the Ministry of Culture, and Mrs. A. Butrova, the liaison officer in charge of relations with the United States in the Ministry of Culture, for an interview with Mrs. E. Furtseva, the Minister of Culture, who is one of the members of the Central Committee of the Soviet Union.

In discussing with the Minister the extent of the cultural program in the Soviet Union, the question was raised as to whether, in these days of somewhat spectacular developments in the field of science, the educational authorities of the Soviet Union are de-emphasizing education in the arts in order to carry on an accelerated program of science and mathematics education. Assurance was immediately forthcoming that under no circumstances is the program of education in the arts being neglected, de-emphasized or curtailed in favor of an accelerated program in any other part of the curriculum. If there is acceleration it would seem that it is in the

direction of more and more time being devoted to educational pursuits in all fields.

Indeed, all of the experiences during the month-long period indicated that the arts are increasingly regarded as part of the daily lives of all of the people. It was reassuring and of more than passing significance to have the specific answer from the Minister of Culture under whose jurisdiction the entire arts program in the Union of Soviet Socialist Republics is operated. For, the informed reader will recall, the jurisdiction embraces not alone the formal education in Conservatories, Special Schools of Music, Institutes of Fine Arts, the Ballet Schools, the Circus School, Theater Schools, but also the enormous professional productions such as the Ballet, the Symphony Orchestras, Opera, Theater.

It is apparent that in the Soviet Union, as in many other countries, there is official patronage of the arts, and, as a consequence, great national respect for the arts. In the Soviet Union the emphasis on political and economic growth is of great importance, to be sure, but emphasis on cultural growth and activities and support of cultural activities is of equal importance. A career in the arts is regarded as of the same importance as a career in politics, economics, science or other professions. Therefore, the most careful attention is given to the education of artists in all fields. Official support of the arts does not end with the education of the artists. Support of the arts as an intrinsic part of the life in the Soviet Union provides widespread opportunities for education in the arts for Soviet youth as well as the adult population.

It seems that the arts and artists in the Soviet Union are accepted as much as any other facet of the life, as official representatives of the society of the country.

Conclusion

THE PURPOSE of the mission was not to evaluate or to interpret the artistic life in the Soviet Union in any of its aspects because such an undertaking would have distressingly artificial implications if attempted in such a short period. Therefore, the delegation was painstaking in making note of all information provided by the hosts. It is on the basis of some of these notes that the information in this report has been made available.

It is the opinion of members of the delegation that it would indeed be a worthwhile project to make a comparative study of the arts in education programs in the United States and the Soviet Union. Because of the emphasis on music education in all fields in both countries such a project would be especially challenging.

Members of the delegation feel that it was indeed a privilege to take part in this mission, and look forward hopefully to a continuation of the cultural exchange program between the Soviet Union and the United States. The benefits to be derived from such exchange are many and are important—from a strictly professional angle, as well as from the standpoint of the effectiveness of exchanges in the field of the arts—particularly the arts in education—as fundamental factors in the development and maintenance of international understanding and good will.

[Reprints of this report (Part I that appeared in the January 1961 issue, and Part II in this issue) are available from Music Educators National Conference, 1201 Sixteenth Street N.W., Washington 6, D. C. Price: 50¢.]

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General Music in General Education

HARRY E. MOSES

THE MOUNTING INTEREST in the general music class reveals a trend in the right direction. The importance of this class to a program of general education cannot be overestimated. Aside from the intrinsic value of such a course is the opportunity that it affords for integrating music with materials in the other arts. Today, there seems to be almost universal agreement that we define its function and limits, so that it may take its proper place in the larger curriculum.

Educators have been experimenting for a number of years with this idea of bringing music to large groups of students—even to *all* students. The expansion of the general music class, however, has been limited. It may be that success with a good choir or band can be more easily and more adequately measured. It may also be that the general music class requires of the teacher a broader and more complete background. It suffices to say that while our teacher training institutions exploit this philosophy of reaching more students, their graduates concentrate on the smaller and more perfect specialty units. The general music classes, if they are set up at all, are appendages to the program. The opportunity classes for the large groups of uninitiated students, therefore, die aborning when teacher time for general music classes becomes limited. Only through proper reorganization can teacher time for general music classes become available.

We have come to realize now that, just as we train good choral conductors, we must train good teachers of general music. Where the training of general music teachers is in line with the philosophy in modern general education, the necessary steps to change methods and materials will be taken. No two teachers in the same school will teach the same subject in the same way. The backgrounds of the teachers may differ and their approaches may differ. This does not really matter at all. It is important, however, that the attitudes and philosophies with regard to the general music class are as close together as possible. In the classroom, teachers reflect what they believe. If they believe that the class is worthwhile, so will the students. The teacher of the general music class, therefore, must be properly oriented and prepared with a well-rounded background for this work.

THE SOLUTION of our problem can best come when we understand that the general music class belongs to a broad educational scheme and is related to all of the other music classes. Within its limits the teacher must maintain a standard of high quality. Watered-down singing, watered-down theory, and sugar-coated listening have no place in such a class. The relationship of this class to the

specialties, however, will give it distinction. Through motivations set up in the general music class we can direct pupils into larger and broader musical experiences found in the specialties.

With the development of radio, television, stereo-recorders and record-players, and the sound-film, we have seen an upsurge of interest in all kinds of music. Our pupils are much more sophisticated socially than we were at their age. We can do much, however, to develop higher standards of taste, reliability, responsibility, and integrity, through the development of a serious interest in all kinds of music. Thus, the well-rounded program, with offerings for everyone, helps us to better take our place in a program of general education.

The competition from offerings in the fields of science and mathematics makes it mandatory that we regroup our forces, consolidate our gains, and set up the kind of program that will set every last student, teacher and administrator "up on his heels." We can no longer afford the luxury of the status quo. Music can sell itself, but like good businessmen we must organize for the sales campaign. Again, the general music class is the place where we start to build the integrated, well-rounded music curriculum.

The development of such a broad program can have tremendous effect on support given to the whole music curriculum. The strongest argument for a planned overall program is that it ties together all of the courses offered by the music curriculum without any duplication. This releases teacher time for additional music activities. In this science-and-mathematics era, when roster time for music is grudgingly granted, administrators look with interest on a varied program which tries to reach *all* of the students. Teachers can win support if a program of quality is developed.

A CONTINUOUS PROBLEM for the music teacher is that of recruiting for the specialties. The general music class offers an ideal opportunity for finding, guiding, and developing talented students. If the whole program grows out of, and is connected with the general music classes, the end result is that the entire curriculum is unified and supported by everyone, down to the last student. More talented students will rise to the top, and be better prepared, if there is a broader mass base for the program.

We do not wish to imply that a lack of general music classes means that a school does not have a good music program. Where there is an excellent vocal teacher we find highly developed programs in community singing and vocal ensembles of all types. Where we have an excellent musicologist we find tremendous growth in music appreciation and listening classes. We have also seen the work of those creative teachers who develop

[The author teaches music in the Germantown High School, Philadelphia, Pennsylvania, and has contributed articles to numerous music magazines including *Music Educators Journal* in the past.]

complete programs around music composition and the making of primitive instruments. These manifestations of creative and exciting teaching have their place in our schools. The courses, however, should not be used as a substitute for the general music class. In proper perspective they can only be seen as more tails on a wagging dog.

BEFORE we can begin to formulate a general music class program, therefore, we must be able to see its place in the more complete picture. The music curriculum is the sum total of experiences to which all of our students are exposed and through which they develop musically. In this curriculum we include all of the regular courses, assemblies, clubs, and all other musical activities which enrich the musical life of the school.¹

As we look at each musical activity in this curriculum, we try to see it, first, as an important part of the larger musical curriculum and secondly, as part of the entire school program. Each course, periodically, should be weighed and measured in terms of its function in the more complete program. It may very well be that we will want both music appreciation and music literature as separate courses. If we do, we should know why, and students who elect one or both should be keenly aware of the difference between the two.

When we shift the emphasis in the music curriculum to the general music class as the backbone of the program, we can come to a clear understanding of the function of this class. We can define its terms and its goals. We can set it up to serve the needs of those students who want to get the most out of music without specializing, and can also have the course serve the needs of providing a cultural background for those who have elected to specialize.

James Mursell and Marian Bauer some fifteen years ago advocated that the general music class serve as the backbone of the music curriculum.² Mursell saw the general music class as the trunk of the tree and the specialties as the branches. He also advocated that students who elect to specialize continue with a well planned general music class to guarantee that they do not become narrow, limited musicians. This concept, while not universally applied, remains one of the most important pillars on which the music curriculum can rest.

¹ At our school, which is an average, big-city high school, with approximately three thousand students and three music teachers, the following musical opportunities are offered:

- Chorus—general music (1 period per week—minor credit).
- Music appreciation (2 periods per week—minor credit).
- Music literature (5 periods per week—major credit).
- Theory and creative work (5 periods per week—major credit).
- Harmony and creative work (5 periods per week—major credit).
- Vocal ensemble (5 periods per week—minor credit).
- A cappella choir (5 periods per week—minor credit).
- Orchestra (4 periods per week—major credit).
- Band—symphonic and marching (5 periods per week—major credit).
- Instrumental instruction (1 period per week—major credit).
- Small instrumental ensembles (1 period per week—major credit).
- Assemblies: Community singing
- Concerts by outside musical organizations
- Concerts by school music organizations
- Films
- Student talent presented as a part of related school programs
- Clubs:

<ul style="list-style-type: none"> Girls glee club Boys glee club Mixed glee club Opera club Voice classes Swing band 	}	Honor points are granted
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² Education for Musical Growth—James R. Mursell, Ginn and Co. N. Y. 1948

WHAT THEN should the function of the general music class be? It should serve to expose large groups of students to a battery of varied musical experiences all of which lead to expression in music. It matters little whether we begin with singing and end with a study of musical instruments; whether our approach is logical or psychological. It does matter, however, whether the experiences are numerous and varied, and open up for the students new vistas of insight inherent in learning from the excitement of making and listening to music.

Some students achieve little in the field of performance. If, however, a student is given an opportunity to hold and produce a few tones on a trombone, a whole new world of sound is opened for the class to explore if it so desires. Everyone can vicariously experience the thrill of creating and recreating music. The general music class is the place for such experiences. One need not be a Beethoven to appreciate the greatness of Beethoven.

The singing of an art song in unison can be a meaningful experience under the direction of a skilled teacher. Through this experience students can learn to produce tones of beautiful quality, learn the difference between a strophic and durch-accompaniert song, contrast an art song with a folk song, and perhaps see and hear a film in which the song is sung by one of the world's leading interpreters. The singing of rounds by a general music class can lead to real insights needed for an appreciation of counterpoint and the music of Johann Sebastian Bach. The more varied the experiences, the deeper the insights will go.

It is important, also, that we learn to utilize a wide assortment of new equipment available, electronic and visual, in order to bring to students those exciting musical experiences which they may not meet in their every-day environment. Through the use of recordings, tapes and films we can bring the modern musical scene into the classroom. Here, too, is the place for discussing the problems which the development of mass media of communications have created. Should the New York Philharmonic Sunday afternoon broadcasts be discontinued? Why can't the broadcasts of the Metropolitan Opera be aired at a time when they do not compete with our favorite football games? What is the place of popular music in the whole picture of musical enjoyment? These are logical questions which arise in a general music class. Students seem very well aware of Leonard Bernstein and the New York Philharmonic Symphony Orchestra. Television has played an important part in this awareness. We should be using these new devices in the general music class.

Asking students to evaluate the music in the world around them can be a fruitful experience for both teacher and students. Some years ago we made such a study.³ We were amazed at the findings. The thinking behind the answers revealed genuine interest and concern for events occurring on the current musical scene. It was also evident from the findings that students not only needed but wanted help in their thinking. In these days when our young people are exposed to the best and worst that the music world has to offer on television, radio, the films and records, teachers are remiss in their duty if they do not exercise some guidance. The music teacher himself must keep up with the latest in what is going on in all fields of musical entertainment. This is a big

³ "An Icky Looks at Good Music", Harry E. Moses, Music Educators Journal, September-October 1944.

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order for the development of background in the teacher of general music, but the teacher is well rewarded for such preparation.

CARE MUST BE TAKEN that we do not bend over too far the other way. Unless there is careful planning, the teacher may end up with an exciting course in progressive jazz, which is again another specialty. We should not include progressive jazz, or anything else for that matter, in a general music class to appease, amuse, or entertain students. All subject matter should be included because it is pertinent to the essence of developing new insights in a study of music.

In planning the course of study one should be careful to arrange a series of units which are coherent and balanced. These lessons do not necessarily have to follow a logical sequence, but transitions from unit to unit should be made with ease. One approach might be the familiar one of selecting a central theme out of which all of the musical experiences grow. Another starting point might be to choose a more limited area of subject matter, and explore all of its possibilities for the human voice and instruments. Through careful planning students can be led to see and sense achievement as each unit is completed. Of utmost importance, also, is the thoroughness with which a topic is covered. One need not rush through a topic hurriedly in order to make sure that all of the subject matter is covered. The emphasis should be on

quality, not quantity. It is more important to give a clear insight into a particular phase of music than to flit around.

How much singing should be included in the course? How much listening? How many films? The teacher is the most experienced and most qualified person to evaluate all of the factors involved. A lot will depend upon the advancement and experience of the group, its interest and enthusiasm. Here, again, the teacher must see to it that the student is exposed to as large a variety of musical experiences as possible—experiences which invite individual and group participation, and discourage passive listening.

The great wealth of music material that is available is astounding. Experienced teachers, at best, can serve as resource persons to direct students to the vast accumulation of the world's culture. We cannot hope to teach students all that there is to learn. We should encourage and develop habits of searching things out, utilizing sources other than the teacher, thereby helping students to an enjoyment of the heritage that is theirs to use.

While the general music class is only one course in the music curriculum, it has an important part to play in it. Through an effectively planned, over-all program, we can reach every last student in our schools. In creating and opening up opportunities we practice what we have been preaching for many years. If we really believe in everyone for music and music for everyone, the place to start is in the general music class.

READERS of the Music Educators Journal are familiar with the increasing attention given to general music education, brought into important focus in the summer of 1959 at the Interlochen interim meeting of the MENC Board of Directors with the presidents of the federated state associations and other administrative and leadership groups of the organization. A major outcome of the concentration of thinking and discussion was the initiation of a broad study which, it is expected, will result in one of the most significant publications produced by the Music Educators National Conference in recent times.

Karl D. Ernst has consented to head and supervise the editorial assignment for this project, for which preliminary work has been under way for a number of months. Various persons have been enlisted to cooperate, and others will be invited to take part as the complete operation emerges.

Meanwhile, a vital part of the plan of the project is to publish in the Music Educators Journal, and perhaps elsewhere, material written by MENC members and friends dealing with practical and philosophical aspects of general music as a basic element in general education, and a fundamental factor in the effective administration of the program of music instruction as a part of general education.

The stimulating developments within the short period since the Interlochen interim meeting are attributable to what an onlooker once referred to as the "guided spontaneity of the school music people—typical of the MENC since its birth." It is not at all surprising, therefore, that the Editorial Board of the Music Educators Journal has received a number of articles pertaining to the subject of general music, voluntarily sub-

mitted by members of the organization. The two articles published in this issue, by Robert John and Harry E. Moses, respectively, are the first two selected by the Editorial Board for publication.

Says Mr. Ernst, chairman of the publication project, "I feel strongly that the publication of material such as these articles, written and supplied without suggestion on our part, can be especially helpful because they portray what might be called voluntary thinking of respected members of the MENC. We hope more will be written and made available to the Editorial Board or to the chairman of the project. The results of experiences and thinking evidenced in these articles can be most helpful in laying the ground for the work in this area by the MENC committee.

"We covet such cooperation in order to provoke still further thought on the part of our members, whereby there may be set up a proper climate in which the MENC writing committee can operate. Statements submitted by members may or may not be quite broad in nature; whether or not they come to grips with specifics, they may nevertheless be helpful to all of us—and especially those to whom have been assigned responsibilities connected with the writing project."

In the near future, chairman Ernst himself will present a discussion from the standpoint of the writing project committee. Meantime, the Editorial Board earnestly solicits further expression from MENC members, who would like to speak in the general music meeting—for which the Music Educators Journal will serve as a free forum.

Wiley L. Housewright
Chairman of the Editorial Board

The General Music Program

ROBERT W. JOHN

FOR THE PAST several years, the general music class has caused music educators and administrators justified concern. This concern stems from several sources and involves a multitude of reasons—the most obvious of which is the unprecedented scrutiny the curriculum of the American schools is now undergoing. A host of other reasons could be mentioned, but the time is at hand when music educators must think in terms of results obtained when addressing themselves to the problems of the general music program.

Too often we have read articles or attended conferences in which the situation was much like that of the policemen in that scene in *The Pirates of Penzance* where they are faced with going "forward on the foe." They sing a grand chorus of bravery and action but refuse to march. I am completely satisfied that most music teachers are eager to move forward as a mighty battalion and do a better job with general music. But we need direction. From all the available data, it is evident that we have less unanimity of aims, goals, purposes and practices in the general music class than we have in any other facet of music education.

The recent survey on general music, conducted by the MENC points out all too clearly the urgent need for some national direction or positive suggestions. Those who feel specific recommendations on curricular matters by national organizations to be an infringement of local autonomy need only to study the standards of national accrediting agencies in all fields of education to realize the prevalence of such practices. Our task in these changing and challenging times is to guard our discipline within the teaching profession lest this authority be lost by default to other groups or agencies foreign to our profession.

American education has been built on the premise of suggestions and proposals, rather than edicts or mandates from authoritative sources, and we cherish this premise. Yet we do want, yes badly need, specific recommendations and suggested directions.

It would be grossly presumptuous for any individual to think that he has "the" answer to such a complex problem as the general music class poses. The problem will be solved by the sifting and weighing of many such proposals. Merely to list a group of "successful" projects in general music, and expect the individual teacher to choose from this list a series of projects he feels might prove successful in his school is to put the proverbial horse and cart in reverse. I feel we need basic guide lines in the form of an educational philosophy, coupled with realistic methods of implementing this philosophy. In other words, we have a two-fold, sequential job:

To re-examine the place of general music in the modern school curriculum.

[The author is Chairman of the Music Department, North Carolina College, Durham. He has contributed several articles to Music Educators Journal in the past.]

To propose directions for the general music program, and recommend or suggest specific "courses of study" for the implementation of such a philosophy.

The mode of travel should only be decided upon after we know where we are going and why we want to go there. It is to these points that my remarks are directed.

The Place of General Music in the Modern Curriculum

EVER SINCE Lowell Mason convinced the Boston School Board in 1838 of the legitimacy of music in the curriculum, we have been reiterating this theme to hundreds of other school authorities. To say our efforts have borne fruit is a classic understatement. Stretching his imagination beyond all semblance of reason, Mason could never have envisioned the magnitude of the ultimate results of his first experiments with school music in those four Boston schools assigned to him. Over the years, results in action have not only convinced great numbers of people regarding the proper place of music in the curriculum, but fortunately have convinced the "right people."

In these times of curricular re-examination and revision, we in music have found many friends in high places giving immeasurable assistance to us in preserving music in the curriculum. If one such special friend should be singled out, it is the man considered by many as the "Number one educational statesman" of the present day—James Bryant Conant. In his two educational best sellers on the proposed new look in the high school and junior high school, Mr. Conant has strongly advocated a place for music. This is good. We in music education are grateful to our friend for his recognition of music. His voice is strong and respected, and his endorsement of music in the curriculum is bound to have a salutary effect. There are thousands of friends of music in similar high places who are as convinced as Mr. Conant of the legitimacy of music instruction in the school curriculum. We should tip our hats to the long and distinguished list of music educators who, prior to and following Lowell Mason, helped to make these educational understandings possible.

We are now engaged in a wide-spread re-examination of American education. Strong friends of music education have rolled up their sleeves and are working with great diligence on this penetrating analysis. They are hammering out and refining, not platitudes or generalities, but concrete and specific proposals for upgrading the total curriculum. They expect us in music education to do likewise. To do anything less may not only place our discipline in jeopardy, but will, in fact, be letting down these friends of music education.

REALIZING full well the risks one takes in advocating specific—possibly even dogmatic—courses of action, I

feel a compulsion, based upon the love I have for my profession, to take such a forthright stand. To disagree is a precious right of all, but only by negating a proposal with a positive suggestion rather than with a quip, platitude or fatalism, will we work out a strong program. My primary concern in this essay is for the general music program of the junior high school, but in order to suggest a program in its proper context, it is necessary briefly to touch on other facets of the junior high school music program.

IN THE thirty-five period week, that is, seven periods per day for five days (as advocated by Mr. Conant), I think that general music at the seventh- and eighth-grade levels should be required of all students for three periods per week, and that vocal or instrumental music should be elective for two periods. In many schools this would be an upgrading in time for the general music class, possibly a reduction in the time for "bands" and "choruses."

Because more will be said about the specific nature of the general music class later, I will defer this subject and speak only about the latter point—the two periods for vocal or instrumental music. I purposely use the terms *vocal* or *instrumental* music, and put band and chorus in quotes because I am not convinced there is a place in the junior high school curriculum for specifically designated performing groups. (I am quite convinced there is not a place for the marching band at this level.) Further, I do not believe it to be educationally sound to allow students to substitute instrumental or vocal music for general music. The ultimate aims of these three areas of music are sufficiently different to cause a noticeable gap in the total education of the student if he is excused from general music.

I would allow a junior high school student to begin the study of an instrument in either the seventh or eighth grades. Had he started an instrument in the sixth grade, he would, of course, be able to continue in the seventh and eighth grades, but not with the beginning students of those grades. (Incidentally, a very good case could be made, substantiated with statistics, for postponing all instruction of band instruments until at least the sixth grade.) The schools should feel no obligation to start a person in either instrumental or vocal music after the eighth grade.

The program of instrumental and vocal music for the junior high school student should be geared primarily to the development of skills and techniques on his instrument—be it clarinet or larynx. As the shop courses at this level assist the boy in developing the skills necessary for the intelligent use of tools, so should the applied music courses. If a boy makes a bread-box in his seventh or eighth grade shop class, this is merely a concomitant to the primary purpose of the course. Similarly in instrumental music, his first concern should be to learn the skillful manipulation of his instrument. If he appears in concert with other instrumentalists, this should be quite a secondary consideration.

SECONDLY, instruction in string instruments should take precedence over band instruments. The history of instrumental music in Western civilization has been so strongly oriented to orchestral music that in order to acquaint our instrumental students with the great monu-

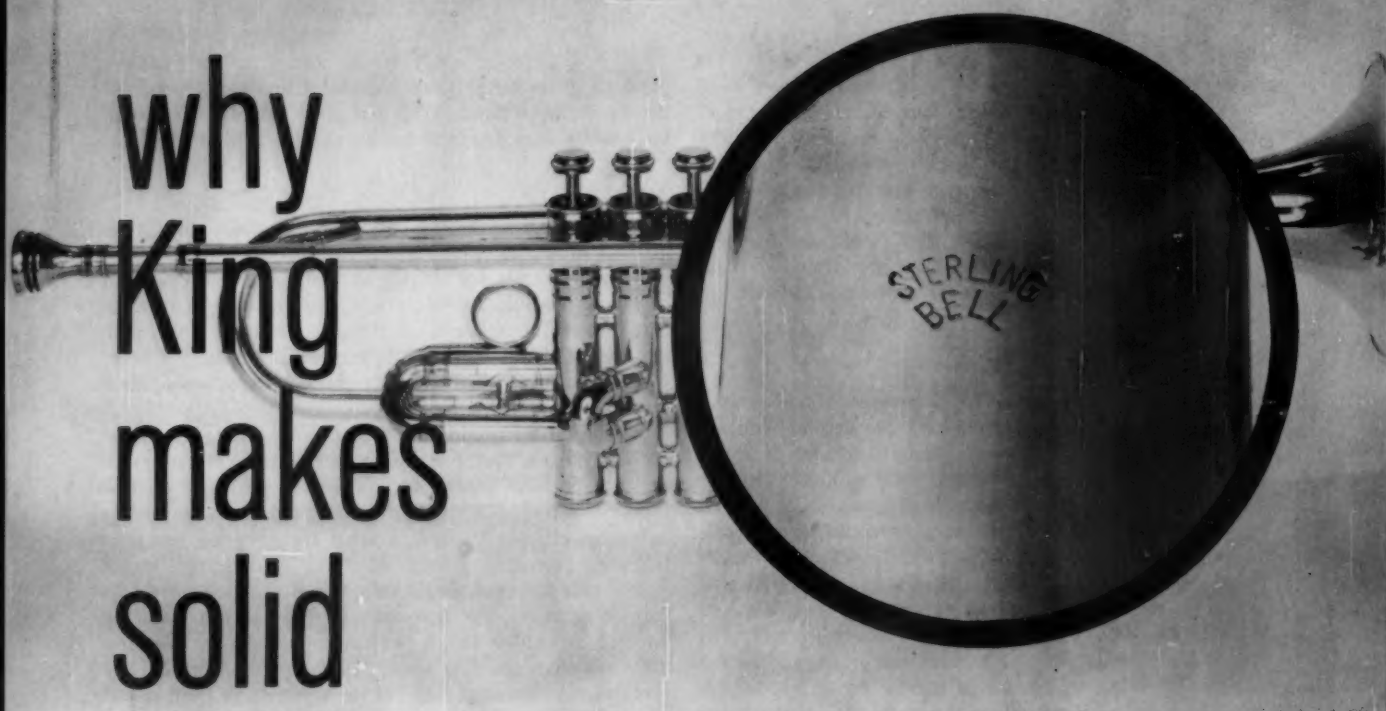
ments of our musical heritage we must use the orchestral medium, since we simply do not have the same quantity or quality of band literature available. No one will deny that more band than orchestral compositions are currently rolling off American presses, but I believe this to be an immediate expediency which has little to do with the basic issue. Our schools are much more band conscious than is our society. Bands have served immediate ends in schools, but the lamentable fact remains that the majority of school bandmen permanently lock their instrument cases upon graduation. The number of professional, semi-professional and non-school amateur orchestras in our country, as opposed to bands of equal status, is almost inversely proportionate to similar school organizations. Reasons and counter reasons have been given for this, yet I still strongly maintain that the impact made by band music in American adult life is far less than orchestral music. Certainly, there is nothing wrong with schools having activities which serve immediate ends, but they must be considered in their proper perspective in the curriculum.

MUCH that has been said for the instrumental program in the junior high school could be said for the choir, chorus, glee clubs, or other types of similar vocal groups. I am afraid that too many junior high school vocal ensembles of this nature have copied the philosophy of senior high schools in making the primary objective of the group the preparation for specific concerts or other events. With such a philosophy, the director of a group has little alternative but to (1) confine his group to a limited repertory; (2) consider the "box-office" or immediate appeal of much of this repertory; and (3) produce a "finished product"—even if it means teaching the bulk of the music entirely by rote.

It is my feeling that, like the metaphorical bread-box, if a product is to be displayed which illustrates the skills developed in a class, the junior high school vocal presentations should be done entirely with this same spirit. By so doing, emphasis would be on the class activities rather than the "show." Urgencies to produce a finished product in a limited time period would certainly be eased if not completely eliminated. The quality of music chosen by the director would then be dictated solely by his musical tastes, for the shadow of the box office would be removed. In some cases this would mean re-orienting principals, superintendents, and communities to a slightly different function of junior high school music, but this could be done, if handled wisely and judiciously.

IT WAS previously noted that I advocate a mandatory three-period per week general music class for both the seventh and eighth grades. Ideally, the class would meet Mondays, Wednesdays and Fridays, and with a further choice, I would choose to have these classes meet in the morning. It is more difficult to control any type of extended listening in the afternoons when the students naturally tend to be more tired. The least desirable time of day is the period immediately following lunch.

Even if the schedule could not be arranged as ideally as we would like, I would still hold out for three periods per week. Periods longer than 50 minutes in duration for the general music class may do more damage to the class than they do good. Two periods of 75 minutes is in no



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way comparable to three periods of 50 minutes each, even though the total weekly time is equivalent.

The transitional nature of the early junior high school grades from a child-centered, self-contained elementary classroom to a subject-centered high school tends to dictate a curriculum for the seventh grade based upon review, or a solidifying of concepts previously learned. This is especially true in music if the children come from elementary schools with differing musical standards.

Most music educators feel the core of the general music class to be singing. This idea can be endorsed for the general music class in the seventh grade, provided the bulk of the singing is done with emphasis on the music reading. As the elective vocal and instrumental programs of the junior high school should stress skills and techniques, similarly, the seventh grade general music class should be a final review of technical skills. The majority of students will not take advanced courses in music once the mandatory aspect has been removed—usually by the end of the eighth grade. Because quite a different curriculum would be advocated for the eighth grade general music class, it would be the primary responsibility of the teacher of the seventh grade general music class to review those skills necessary for the intelligent understanding of the printed page of music. In addition to the review of the fundamentals of music, great quantities of music should be read. Theory without application at this level is of little value, therefore I would start with the printed copy of the music and extract lessons in theory from it.

The de-emphasis of solmization in the public schools during the past quarter century is disappointing, for music reading has been made a much more difficult task for both teacher and pupil.

If homework is given in the seventh grade general music class, it should have relevance to the class activities. To write a paper on the life of Mozart while the class is reviewing the minor mode seems foolish. If the work outlined for the class cannot be accomplished during the three class periods per week, a part of it could be done independently by the student in the form of homework. A seventh grade general music class teacher should not have to make apologies if he decided against homework.

I confess I look upon musical scrapbooks with a certain degree of suspicion. A not-so-pretty notebook filled with class notes is better. The motives behind the making of these two types of notebooks might well be quite different. It is fine to have a well organized scrapbook filled with reviews of local concerts, photographs of the bust of Beethoven, and so on, provided the student has actually read the review he has enclosed or has some reason other than a pretty picture of a musical personality for including the Beethoven portrait.

If a rigorous and thorough review of musical skills is the backbone of the curriculum of the seventh grade general music class, it would seem apparent that in a three period week there would be little time for such peripheral activities as singing popular songs by rote, dancing, or any other type of "fun oriented" activity. As in mathematics, English, or science, we have a job to do, so let us get on with it and allow the social values of our disci-

pline to grow out of the successful accomplishment of the business at hand. Watch a good athletic coach and see how he does this with his boys in his field of teaching.

I WOULD ORGANIZE the curriculum of the eighth grade general music class in such a fashion that there would be very little time for singing or the further development of music reading. At this grade-level, instead of concentrating on the trilogy of the eye, throat, and mind, emphasis should be shifted to the ear and mind. In other words, the heart of the eighth grade general music class should be intelligent listening to music.

At the outset of this discussion on listening, it should be pointed out that I do not mean listening to program music. We have placed far too much emphasis on this type of listening activity at all grade levels, including college. Certainly there is a place for program music in listening activities, just as there is a place for peanut butter when considering foods, but it must be put in its proper context. The amount of program music in the current repertory of all performing media is considerably less than absolute music. In the general music class the selection of music should be based upon the proportion of the types of serious music one is likely to hear for the rest of his life.

Starting the listening activities with jazz—used here as a generic term to include all forms of light, entertaining music—arouses mixed feelings. There are arguments in favor of this approach, as there are for the use of comic books in English, but it takes a most outstanding teacher—and class—to warrant this approach. Possibly, if the teacher had taught listening classes for some time, and further, if the eighth grade class had had a fine listening program through the elementary school, it might be considered; otherwise it should not be attempted.

WHAT SHOULD be accomplished in the listening activities of this last year of mandatory music? Three things:

- (1) A detailed presentation of the various media through which music is produced, such as the orchestra and its component parts and sections, and the popular combinations for chamber music groups and choral ensembles.
- (2) A study of the forms of music. This should include the primary forms and the major instrumental and choral forms.
- (3) Some understanding of the styles of the Baroque, Classical, Romantic and Modern music. The yearly outline for the eighth grade general music course should be so arranged that about 15 percent of the time would be devoted to the first area mentioned above; about 65 percent to the second area, and about 20 percent to the third.

With reference to point (1) media: All the teaching aids available should be used. There are many of these, such as films and filmstrips on the instruments of the orchestra; live performers, either student or professional, and, of course, phonograph records. The number of teaching aids for the study of musical forms is much more limited. The unfortunate truth of the matter is that there is not even a good book on the subject comprehensible to an eighth grader. (I am so convinced that such a book can be written that I have started one!)

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Assisted by charts, blackboard, phonograph records, and tape recorders, the teacher can make these forms completely understandable to the average thirteen-year-old child. Do not try to use too many different compositions. It is much better to learn one "classic example" of a symphony, sonata, or concerto, than to have the students wallowing in the sounds of many.

The third phase of the listening program—the recognition of stylistic differences in the music of different periods of music history—is the most difficult of the three areas to teach. Again, do not attempt to get too specific in this phase of listening, but concentrate on the gross differences. The comparison of the styles of individual composers, for example, is what one would consider to be too specific at this level. By the end of this section a student, upon hearing an unknown composition, might say, "I think this was written in the Baroque period because . . ." or, "That sounds like a work from the Classical period of music." The reason most Americans now make the distinction only between popular and classical music is because no one ever taught them otherwise in school. Wonderful new worlds of creative listening open to those who become sensitive to musical styles!

ONE OF THE basic premises of the Pestalozzian philosophy of music education (which was the very foundation of school music in America) is to teach one thing

at a time. In our enthusiasm to have our students share the enjoyment we have for music, we sometimes have been lax in observing this axiom. Our general music courses have been built on a series of musical "projects" with little relation of one to the other. Once interest or "fun" seem to lag, the teacher immediately scrambles for another project. Possibly this is exaggerating the case; possibly not.

When a man like Mr. Conant suggests that educators give some thought to standardized achievement tests—similar to the Regents examinations of New York—the implications for junior high school general music are so obvious that they need not be mentioned.

Finally, if our junior high school general music teachers feel insecure about teaching such a program as this writing attempts to outline, those of us responsible for teacher training must re-examine our methods and materials courses. We must, in addition to preparing instrumental and vocal teachers, produce music teachers capable of carrying out such a general music program. All of us, from the college professor of music to the first grade classroom teacher, have a vital role to play in the development of philosophy, formula and practice for the general music.

To paraphrase an oft-typed quotation, "Now is the time for all good men to come to the aid of general music."

1961 MENC DIVISION CONVENTIONS

PRELIMINARY PLANS for the six 1961 MENC conventions have been published in MUSIC EDUCATORS JOURNAL. Two of the conventions have already taken place: The Eastern Conference was held in Washington, D.C., January 13-16; the Southwestern Conference was held in Albuquerque, New Mexico, January 27-30. Here are some late announcements from the four Divisions whose conventions are yet to come.

Western Division, meeting March 26-29 in Santa Monica, California, will have as one feature of its convention "Promenade Concerts," held daily from 12:30 to 1:45 in the beautiful Greek Theater on the Santa Monica High School campus. Western Division leadership sessions are planned for the complete official boards of the separate states and affiliated organizations. These sessions will take place March 25 before the formal opening of the convention.

The traditional "All Conference" High School Band, Orchestra and Chorus will provide the gala festival concert which will climax the convention program the final evening, March 29.

Northwest Division, scheduled for Spokane, Washington, March 15-18, will high-light the contributions made to the fine arts in American life by all areas of music education and the music industry. Working closely with members of the MENC Northwest Division Board of Directors in the consummation of program plans are administrators of the Spokane school system as well as citizens of the Spokane community.

For thirty years the conventions of the Northwest Division have especially featured the biennial organization and rehearsals of the "All-Northwest" Band, Orchestra and Chorus, recruited from the high schools of the states in the entire Northwest area. As in the past, the concert by the All-Northwest Band, Orchestra and Chorus will be the closing and crowning event of the 1961 convention program.

North Central Division officers are collaborating with the officers and members of Ohio Music Education Association (first state unit to federate with MENC, more than a quarter-

century ago) in the program plans for the joint OMEA-MENC meeting to be held in Columbus, Ohio, April 6-10, 1961.

The combined convention program will be diversified and will provide inspirational meetings and special sessions designed to embrace all areas of music education. Concert hours will present performances by some of the outstanding groups in the states of the Division.

Conductors announced for the North Central Teachers' Band, Orchestra, and Chorus are: Band—Lieutenant Colonel A. F. Schoepper, conductor of the United States Marine Band; Orchestra—Willis Page, conductor of the Nashville (Tennessee) Symphony Orchestra; Chorus—Weston Noble, chairman, Department of Music, Luther College, Decorah, Iowa.

Southern Division music educators attending the meeting in Asheville, North Carolina, April 20-22, will have the opportunity to learn much of the position of music and music education in contemporary America. General session speakers Eugene Youngert and Max Kaplan will both contribute to the theme as will National MENC President Allen P. Britton with his address "Music Education in the Nineteen-Sixties." Mr. Youngert, who has been the senior associate to James Bryant Conant in his "Study of the American High School," will discuss "The Conant Reports and Music Education" at a general session. Mr. Kaplan, of Boston University, a sociologist as well as a trained musician, will speak on "Music Education in the Emerging America."

Preconvention activities will feature "Asheville Day," a courtesy in-service day for Asheville teachers; a supervisors' round table to which all music supervisors and college teachers of supervision are invited; a state officers assembly; and a joint dinner meeting of the Southern Board of Directors and the NCMEC Executive Board.

Special Events: Western Carolina folk music and ballads; a children's concert by the North Carolina State Symphony, Benjamin Swalin, conductor; and a concert of music by the Ford Foundation composers located in the Southern Division.

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MENC EASTERN DIVISION BOARD AT WASHINGTON, D.C. Seated, left to right in picture: Bernard Walton, president, District of Columbia Music Educators Association; William O. Roberts, MENC Eastern Division past-president (1957-1959), first vice-president (1959-1961); Maurice C. Whitney, Eastern Division president (1959-1961), first vice-president (1961-1963); Vanett Lawler, MENC executive secretary; K. Elizabeth Ingalls, Eastern Division second vice-president (1959-1961).

Standing, starting at the left side of the picture: Gene Morlan, MENC associate executive secretary; Paul Williams, president, Vermont Music Educators Association; Geraldine Ivie, MENC administrative assistant; Joseph S. Herne, president, Rhode Island MEA; Edward R. Steiner, president, Delaware MEA; William E. Elwell, president of New Hampshire MEA is back of Nina B. Bailey, president of Maine MEA; Howard Hovey, president, New York State School Music Association; Ernest R. Farmer, president, MENC Music Industry Council—the tall man standing back of Walter Howe, secretary of District of Columbia MEA, in front of whom, a bit to your right, stands Mary R. Lane, president of Connecticut MEA; Vivian Douglas, editor, District of Columbia Music Educator; Emile Serpos, president Maryland MEA, in front of whom stands Elizabeth R. Wood, president, New Jersey MEA; then Jack Montgomery, treasurer, District of Columbia MEA; Howard A. Nettleton, president, Massachusetts MEA; Allen Flock, first vice-president, Pennsylvania MEA. That's all!



A NIGHT AT THE NATIONAL GALLERY OF ART
Some Conference members pause
in front of Salvador Dali's
"Last Supper"



OPEN HOUSE at the National Gallery of Art was one of the highlights of the meeting of the MENC Eastern Division in Washington. From left to right are William B. McBride, past-president of the MENC, and president of Phi Mu Alpha Sinfonia; Louis Wersen, member of the National Board of Directors, and Maurice Whitney, president, MENC Eastern Division.

EASTERN AT WASHINGTON. For the first time our beloved National Capital City was host to the 54-year-old professional organization of music educators, January 13-16, 1961. And what a treat it was—for music educators, students, for the music industry, and, modestly added, for the many school and college administrators and education-minded people who attended and participated.

In this issue (pages 35-39) appears the convention keynote address by Finis E. Engleman, executive secretary of the American Association of School Administrators.

For the record: Elected at the Washington meeting to take office for the two-year term beginning July 1, 1961: President, Frances M. Andrews, professor of music education, Pennsylvania State University, University Park; second vice-president, Wayne H. Camp, director of music education, Bay Shore (N.Y.) Public Schools. Retiring president, Maurice C. Whitney, director of music, Glens Falls (N.Y.) Public Schools automatically takes the first vice-presidency.



PRIOR TO THE OPENING of the convention officials exchanged greetings: Mr. Whitney, Allen P. Britton, national president; Ernest R. Farmer, president, Music Industry Council; Lawson J. Cantrell, deputy superintendent, D. C. Public Schools and assistant general chairman of the convention committee.

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ROLAND OBERT

SO WE LIKE to find fault with our colleagues? So what? That means we are normal. Is a good performing group a display of good teaching? Do some groups play three pieces all year in order to get a top rating at a contest? Or, is this most often a shot at those who can by those who don't? Do band directors use good displays to cover up for bad teaching, or as aids in keeping interest alive? Do bands thrive because of uniforms, marching, and trips, or do they thrive because they are wanted by the sports crowd and the administrators? Could they be standing on their own values independent of all the accusations?

Does he who says "fundamentals first" really mean it, or is he complaining about the teachers who send him pupils? If these teachers were all in the genius class, the one who gets their pupils could turn out a good group with little effort. Is there anything to learn from simply singing songs, even when the singers have no idea at all about what the notes say? Does a music teacher need to see his pupils every day? Should he have expensive equipment? Does he have to have lots of support from the principal, the board of trustees, the counsellors, the townspeople, the parents, the other faculty members, and his pupils? Of course he does; but knowing that there is never perfection, what support should he settle for? If he demands too much, will he get chased out of the district? Will he make people wish he would leave?

What is good music teaching? Is music education at its best when it prepares youngsters for life? What kind of life preparation should music teachers give their pupils? Does a smattering of musical knowledge and experience accomplish this? Should they give "the joy of music" to their pupils? Does participation in a beautifully trained group spread more joy than spontaneous participation in music "for fun, right now"? Can the best musical thrills be given to pupils who have very little knowledge of note reading? Do some superior music groups learn their songs by rote? Do the youngsters always know when their music teachers are exceptionally good? If he gives a pupil a good feeling about the work, does that make him a good teacher? If he demands extremely good discipline and cooperation at the expense of their other activities, is that bad? Should he teach, "Do it right or not at all. Get with me or get out!" Is excellence in music a thing that can help make excellence in another endeavor? Are directors who can win superior ratings at the contest really artists who seek perfection? What price is perfection worth to individual members of a group? Does the artist-director prod his pupils with bad psychology? Does he beat them with ridicule? If so, do they remain loyal because they respect his ability?

TOO MANY youngsters quit music when they must choose between it and something else. I would like my own children to be willing to sacrifice, if necessary, in order to continue to play. First, I want them to learn to

like it; what they learn about it comes next but not first. My own children will have to sacrifice for music or give it up, because they are interested in many things. For such youngsters, there is not enough time or enough divisions in a school day. The high schools have wonderful lists of courses, which are taught by good teachers in well equipped departments, but pupils are restricted into taking too few of these. Those who choose music must pass up others. With an inspiring conductor the music can become a period of recreation (re creation, if you please), which gives as well as uses energy. The pupil may be in a better frame of mind at the end of the hour than when he started it. But there are some teachers who deflate their pupils in order to keep them quiet and cooperative; they would rather have them docile than excited about music. The pupils cooperate in order to stay out of trouble. They play only when told to, and they rarely speak to the person next to them. Is this good?

THERE IS a kind of teacher who can hold the strictest discipline and get excellent cooperation without deflating the enthusiasm of the players. He has a gift enjoyed by a minority. The teacher builds up the youngsters by giving them a part in an organization of which they can be proud. They cooperate and draw praise because their combined work is better than is usually done in other schools. Should we want our pupils to feel proud?

It is odd that we like others to be humble. Does the humble person like himself? We do not like a boastful person; such a person may really be covering up his humble feelings. The humble appearing person may actually be pretty pleased with himself. But this does not change the person; he is what he is, not what he appears to be. The point is that we should not humble our pupils; we should bolster their pride. The musical experiences we give them should free them from self concern. It should make them less hesitant about playing alone, singing alone, or speaking up in public.

To me, the best loved musical quality is an artistic phrase. Through the phrase the good conductor can get every individual in a large ensemble to feel their emotions together. When a section leader gets an opportunity to do a phrase by himself, he can get a creative joy which it is difficult to surpass.

When my son goes to orchestra practice I would rather not have the instructor convince him that his talent is small. Why should he be made to feel inferior? What happiness can he find in being inferior? What challenge does lack of ability open up to him? I want my son to feel that he *can* accomplish. Do you think that a brow beating will make him practice? In a few isolated cases a youngster may say to himself, "I'll show that high and mighty instructor what I am made of," but most of the youngsters go home and wait for their parents to tell them to practice. Am I right?

High school youngsters may take on the deciding about how much they will practice, but very few of the younger ones will. All this is not to say that the best players should not occupy the first chairs, for that is rule One in orchestra and band management. Likewise, the

[The author, who is instrumental music consultant in the Stanislaus County (California) schools and assistant band director, has had wide experience teaching in elementary and high schools in various size cities.]

THE INSTRUMENT DOES MAKE A DIFFERENCE!



James Neilson writes: "Those of us whose responsibility it is to guide the musical destinies of young people should regard it as one of our duties to teach the importance of *good instruments*. Those that are correct musically and mechanically dependable are always a source of inspiration. Instruments that are poorly made commonly result in discouragement, lack of interest and ultimate failure.

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lesser players should hold seats as high as they merit. But is one's seat his reason for being in the group, or is it education he should seek? We older people put a high value on security. How often should we add to the insecurity of the young players in our bands by reminding them of their danger of slipping backwards in the sections? One can be developing as a player at the same time as he slips backward in his section. How many parents realize this?

A tryout on a short section of a piece after a lengthy period for preparation is likely not to settle the question of who is the better player. The concentrated effort on this short section may even keep the player from studying in an effective manner toward ultimate musical maturity. The player who is given a wide base upon which to grow, may be too busy to stop to work on units designated for try-outs. By a wide base is meant studying in many keys, over the entire range of his instrument, and working toward complete understanding of rhythm. In the end, the pupil needs all three and more.

A try-out may fail to show who can count, since the pupil may learn the material by rote from a parent or other person. Can a try-out measure how ready a youngster is to play other pieces? If it can it is a good try-out. Can it call for developing a good hand position and embouchure? Are pitch accuracy and tone quality taken into account? Does the teacher judge on what he sees as well as what he hears? He should. But then, can he convince his pupils he is being fair without turning his back? How much concern should the pupil feel about how he comes out? How much concern should the parent feel about where his child sits? Are there not better reasons to practice? Can a teacher get his pupils to want to play beautifully? Can pupils be made to understand that beauty depends upon technique and that technique depends upon a flowing tone? Couldn't a sight reading contest tell better than the usual try-out who is the better player? Shouldn't we measure instrumentalists by their ability to read music and to play in tune with a good tone quality? But this will not make the pupils learn the difficult passages in the performance material. Would it encourage sensible continuous development?

ARE WE music educators using our strength to criticize each other? In reading articles and in listening to teachers, one repeatedly hears opinions voiced against the high school band programs and activities. Joseph Kerman, in the April-May 1960 issue of the *MUSIC EDUCATORS JOURNAL*, says, "It is also true that choral singing brings one closer to the music than playing a band part." What does he mean? Is he right? Or, does this merely show which side of the choral-instrumental split he is on? Is there a split in the school counseling offices? Are there counselors who really believe the pupils are merely wasting the time they spend in high school (and even elementary school) music classes? They are telling the youngsters and their parents this, are they not? But these people are outside our camp; what about the split on the inside?

Are we not divided particularly in the area of choice of music? Do not too many think that anything old is trite? Do not others think that very little of the new has value? We hear many condemn rock and roll as being the worst yet. Is it not doing one big service to America, that of pushing aside all of the junk that came just before it? Were there ever any louder, more unpleasant sounds than

many that were characteristic of "the big band" sound? Some do and some do not regret the passing of the great bands of a few years back. Some who loved those big raucous sounds were music educators. Indeed we are a split team.

Is there not a split between those who want music for every child and those who think music is valueless if it is not excellent or "superior"? Just supposing:

The president of a school board wonders about the validity of a request for an English horn which may cost "as little as \$600.00". Supposing he gets a vague answer to the question "What is an English horn?" so he goes on to speak of his own limited background in music. He had gone to a rural elementary school until he was ready for the sixth grade. At this rural school the two teachers were determined to teach the three R's better and better each year. They were told that there was supposed to be some music taught in the school but they did not know how to attack this endeavor and it was very easy to overlook the whole idea. There was a county supervisor of music who was very talented and understanding and cooperative, but what she said went in one ear and quickly passed out of the other. Every several months a teacher would give a half hearted try at having the youngsters sing some of the old songs; upon finding that they didn't even know the tunes of the old songs, the teacher would give up in disgust, but not until she had administered a scolding for their being unable to sing.

The summer that our trustee-to-be had completed five grades, the family moved to a medium sized town in which some "good" music teaching was going on. But here he got off to a bad start. In the first week of the term, the music teacher said, "The first thing I wish to do is to give you children a review of the things I taught you last year." Our character got the only zero in the class; of course this was unpleasant. Later it was announced that a special music class would meet twice a week. All could try for this, but only those who could sing the best would be made regular members. He had a try-out but was not accepted. When he reached the seventh grade where students were sent to the junior high school, he made one last effort to take part in school music; he went to the director of instrumental music and said he would like to learn how to play the violin. The director told him that he should have started when he was in the fourth grade. Now it would be too hard to catch up.

"Now," said the board president, "I find it difficult to know what is a reasonable request from a music teacher. I suggest that if there is \$600.00 left at the end of the year we spend it on the English horn."

Shall we see that fewer children receive too little music?

Do we teach in a manner to satisfy our own ego? Are we attempting to prove that we are better than others? Is group excellence the basis for demanding administrative support? Is the superintendent who is not willing to pay, the heel he is often made out to be? Do not quite a few move on to new territory about as soon as the standard is so high that it will be almost impossible for the school to hire a successor who can continue on at the same high level? Are shabbily uniformed bands necessarily second rate? Should a parent feel that his son should play in an excellent band or none at all? Should the director of a more excellent band receive better pay? Should he be given the things he wants because the community does not want to lose him? Should administrators lean over backwards to hang on to directors who keep groups performing to the satisfaction of the community? When a group rates high, must it continue to rate high or fall completely on its face? Is there any way of stabilizing the playing ability level within a school? Must all that goes up come down, eventually? I'm speaking about the performance standards. If so, is a school administrator justified in showing little concern to keep a good music department improving? Is he justified in showing little concern toward filling a vacant post with a teacher as capable as the excellent one who has left?



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New Challenges in Music Education

M. E. HALL

THE AMERICAN College Dictionary defines culture as "the sum total of living built up by a group of humans, which is transmitted from one generation to another." In America, however, because of the heterogeneous nature of the colonizers, there are several "total ways of living" which contribute to a general state of cultural confusion. At this stage in the development of our new world civilization we have not yet wholly thrown off the customs of the old, nor cemented the procedures of the new. There is no general agreement as to what our culture is, nor what it should be.

Some of us, for example, are prone to brag about our artistic achievements; others decry deviations from certain patterns. Some of us pat ourselves on the back while others of us hang our heads in embarrassment. It is hard for us to realize that it is impractical to try to fit our culture into a pre-conceived pattern.

For many decades it has been considered desirable to go to Europe to study and absorb important aspects of European culture, the belief being that the European culture is superior. Whether this is true or not is debatable, and any conclusions would, naturally depend largely on standards of evaluation. The important point is that culture evolves as a result of civilization patterns which characterize a group of people. Whether the European culture is better or worse is irrelevant. The fact remains that it is less and less representative of our American way of life.

There are many sects and creeds in these United States, and these groups usually ascribe to patterns idiomatic of their own backgrounds. This is especially true of music and is evidenced by the fact that in certain areas

of the country there are people who espouse polkas as their favorite music. There are others who prefer Latin-American music. Others favor a type of folk music usually referred to as hillbilly or western. And a very large segment enjoys jazz or some derivative thereof.

THE IMPORTANT point for music educators concerns their responsibilities for the scope of music training programs at all levels—public school, college, university, and conservatory. Can we as music educators defend our present curriculum which embraces European music almost exclusively?

If we take as a medium of evaluation the viewpoint of the educationists (that our schools should reflect the society we serve), we are in trouble. On the other hand, if we consider music from an artistic point of view we begin to breathe easier. It is generally agreed that the European instrumental and vocal music is our best form of musical expression, hence our interest in concentrating in this idiom. Also, the harmonic and melodic principles utilized by the European medium are basic to all of the tangential musical expressions which may be idiomatic or identifiable with specific creeds or sects.

However, we as a young nation must recognize that we are developing our own social mores and customs at an accelerated pace. The space age is upon us and even the advocates of the "good old days" don't want to go back to the "Model T," or kerosene lamps, or silent movies. Fortunately, our tastes in music do not change as fast as in some other areas of the social patterns; nevertheless, there is change and development.

What happened to the "concert in the park" that was a part of our way of life for so many years? The music used then is probably better played today; how, then, can we account for the lack of public interest? Part of the answer, of course, lies in the dissemination of music and entertainment through mass media. Radio, television, and the recording industries have broadened the

[The author has long been associated with jazz, its teaching, performance, and promotion. He is presently associate professor of music at Michigan State University, East Lansing, where he is organizing the "jazz major," an accomplishment previously done at North Texas State College, Denton. The "Gene Hall Band" shown on this page was composed of Fort Worth, Texas, college students in 1959 when it competed against 180 professional bands in a contest sponsored by the American Federation of Musicians. The students came out fourth.]

tastes (and musical requirements) of the general public to such extent that Sousa marches and selected overtures no longer suffice. And, if this music is not of sufficient variety and scope for the general public, how can we expect the young people in the school music program to react with enthusiasm? As for the educator, his is the age-old problem of planning a curriculum for artistic accomplishment while trying to keep the practical aspects of public acceptance in mind.

It is rather odd that jazz has so little status in America. Many of our European relatives consider this to be our important contribution to the culture of the world and treat jazz musicians with the highest respect and regard. Could they, perhaps, have a better appreciation and understanding of the artistry involved in the performance of good jazz?

In the European musical idiom the composer and conductor have the complete responsibility for the finished product. The composer decides how he wants the music to sound, and the good conductor is the medium through which these desires are realized. An orchestra member must be a good technician who can interpret the conductor. Individuality of expression is not encouraged.

In jazz the picture is reversed. The composer is of less importance. His contribution is a melodic line with suggested harmonic patterns. From that point on the jazz musician is on his own. He must have a secure knowledge of harmonic progressions (and possible substitute harmonies), melodic development, and an inherent feeling for meter. Armed with this equipment the jazz musician then extemporaneously develops his own version of the original melodic line. The good jazz musician is able to construct, in this manner, music which will accept close examination and scrutiny.

The implication appears to be here that improvisational skill automatically enhances the character of the music; this is not necessarily so. It is, however, somewhat reminiscent to that period in the development of European music when improvisation was an integral part of the working musician's skills. History is full of accounts of the improvisational accomplishments of Bach, Mozart, Liszt, Paganini, Beethoven, and others. Unfortunately, we are not able to evaluate these performances, but undoubtedly, if our historians are creditable, these were high points in many of the concerts.

Jazz appears to be well entrenched in our American way of life and the various derivatives of jazz account for a very large listening audience. We can easily understand why this is so when we consider the endless radio programs purveying popular music, the coin-operated machines, plus the development of the inexpensive home record player. Young people at "sessions" almost invariably listen to jazz in one of its many forms.

THE EFFECT of this commercialized musical practice is to bring pressure upon the public school music director by the students (and community) for the inclusion of this idiom in the school program. The students quite understandably want to perform the music that they hear daily for this is the music with which they identify themselves.

Jazz in its basic form, however, is usually beyond the abilities of most high school students. The technical and musical requirements for the performance of good jazz

are on a level not usually achieved by most public school music programs.

The development of popular music as an offshoot of jazz, however, makes it possible for inexperienced players to be organized into bands with arrangements scaled to their ability. This is not as satisfactory a musical idiom as jazz but it does bridge a gap as far as student recognition is concerned.

These musical units are modeled after the big bands of the "swing" era and are usually called stage bands (sometimes dance bands). The music played is recognizable to the older generation as dance music; however, few of the organizations play for dances. Most of their programs emanate from a stage (in the form of concerts or programs), hence the appellation "stage band." Unfortunately, most schools have not recognized this as a valid expansion of the music programs and have not yet authorized credit and a place on the school schedule for regular rehearsals.

Why, then, would a school instrumental director, who has a tremendously heavy schedule with the many responsibilities of a concert and marching band program, assume the added burden of another performing organization? Especially one which has peculiar problems and requires special knowledge and training. There are several reasons.

For one, there is the pressure from the students. Another consideration is that the stage band forms a relatively small and mobile organization suitable for many programs and occasions for which the concert or marching band would be inappropriate. The stage band can become a very good public relations organization for the entire instrumental program if it is made available for civic and community projects. Also, the director finds that he can retain the services of the better players of the concert band by using only the elite of the concert band as members of the stage band. Quite often the more talented musicians of the concert band become bored with repetitious rehearsals necessary to teach the concert repertoire to the slower students and, as a consequence, drop out of the band in their junior or senior year. The stage band music is of sufficient difficulty and variety, however, that few drop out from lack of challenge. As a matter of fact, the challenge of the stage band music can help to improve the musicianship of the players, which in turn, will enhance their performances in the concert band.

The wise director does not allow the stage band to become an organization independent of the concert band. One of the benefits accruing from the organization of the stage band is the retention of the better players for the instrumental program of which the principal organization is the concert band. Dividing the groups not only negates this advantage, but separate organizations quite often develop rivalry which leads to discontent and dissension.

Organizing a stage band is not quite as simple, however, as we might like it to be. The director must have specialized knowledge which, at present, comes only through experience. Many directors have not had dance band experience, and find themselves confronted with problems which were not discussed in the college methods classes. They are sometimes nonplussed to discover that the students have a better concept of this musical idiom than do they.

A large portion of the director's difficulties arises from



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problems of notation. The European system as used and taught in the public school does not lend itself to jazz or dance band expression. The more rigidly the director adheres to the precise note values the less jazz-wise the performance. In some cases, for example, an eighth note should be sounded for a longer period of time than a quarter note (but not always). Sometimes successive quarter notes have different values and articulations. Dotted half notes may get three beats; sometimes they get four. Notes within a phrase may receive different dynamic stress even though the marking may be forte or mezzoforte for the entire phrase. Attacks and releases are different. The instrumentation is different. The purpose and plan of the music is different.

BASICALLY, the music of the stage band is a matter of rhythm. Proof of this is evident in the fact that a drummer can create jazz patterns on drums which have no pitch. The horns use these rhythms to project melody and harmony. However, certain articulations are vital to the expression of this idiom. Here again, there is an extenuating factor which conditions the selection and use of the articulation: the style of the band. Why, for example, does Les Brown's band sound different from Lawrence Welk's? Or Stan Kenton's different from Count Basie's? The choice is the leader's. He hires arrangers to write in such manner that when the music is played with the implied articulations a certain identifiable style will emerge.

During the years certain bands have left an indelible imprint upon the character of jazz and popular music—

bands such as those developed by Duke Ellington, Count Basie, Jimmy Lunceford, Benny Goodman, Tommy and Jimmy Dorsey, Glenn Miller, Guy Lombardo, Stan Kenton, and many others. Quite naturally the high-school stage bands would like to emulate any of the leading name bands—and this is where the band director feels the pressure. How does one teach a group to sound like Count Basie, or Stan Kenton? Or, for that matter, to play with a dance band beat?

It is not as simple as it sounds and the director who has had no experience with the idiom has real problems. Through a lifetime of orientation the students know instinctively when the desired ends are not being achieved. Yet it seems impractical to expect a band director to join a dance band in order to round out his musical education. By this reasoning we might expect him to join a concert band in order to learn that field. But how many institutions of higher learning provide for this training in the course of their music education program?

Popular music is exactly what the name implies: popular music. This means that acceptance by large numbers of people have made it "popular." The implication here is that we have the duty and responsibility for training those who will control or teach this in the public schools. How can the band director assume any leadership in a field about which he knows little?

Let us as music educators prepare our people for the jobs they have to do. In the process, if we are good at public relations, we might avoid the accusation that "music is a frill." The American public is not going to discard, throw out, or restrict something they really like.

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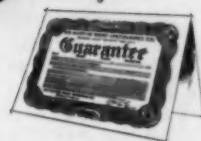
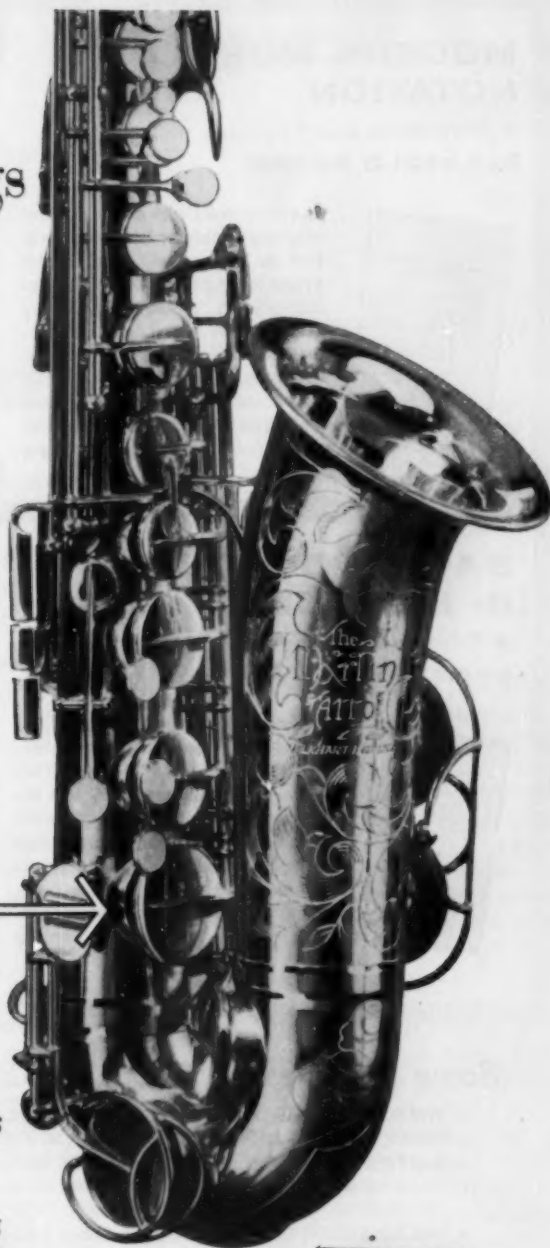
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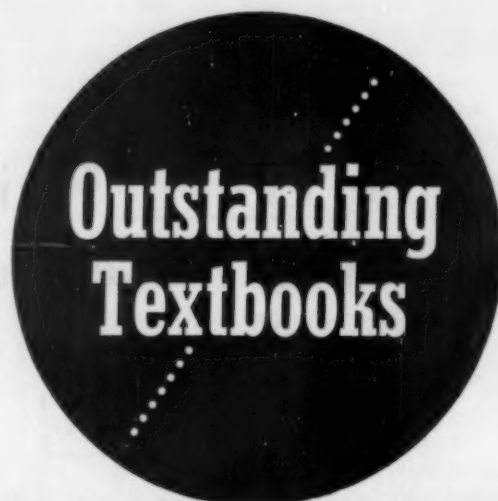
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Music and the Adolescent

Frank D'Andrea

WITH VIGOROUS attention being given to junior and senior high school education, the time seems ripe to examine afresh the characteristics of adolescence and to re-evaluate the implications of these characteristics as they relate to teaching music.

During adolescence, the physical growth is basic since it influences all other accompanying growths. In these years, the procreative mechanism matures, neural and lymphoid systems expand, new chemical and nutritional balances are established, and heredity characteristics become increasingly prominent. The entire muscular and bone structure enlarges with surprising increases in height, weight, length of arms, and size of feet. These increases are accompanied by the changing voices of boys and the maturing figures of girls.

With many different growths occurring at different times and at varying speeds, it is no wonder that the adolescent is erratic at times. Bodily growth, taxed by much physical activity, frequently results in fatigue, nervousness, nose bleeds, skin problems, and digestive upsets. Despite such demands on the body, health usually remains good because nature provides boundless energy.

REALIZING that extensive bodily changes make controlled behavior difficult, teachers can help these young people by providing a learning environment of orderliness, regularity, organization, and teacher command. Better musical results will be produced by avoidance of rehearsing and drilling to distraction. Allowing moments of let-up for change of pace will also keep students more physically content.

The author, chairman of the music department at Western Washington College of Education, Bellingham, Washington, is a member of the MENC Executive Committee (1960-1962), and president of the MENC Northwest Division (1959-1961).

The menstrual period cannot be ignored in the understanding of the adolescent girl. At this time a girl may become highly nervous and unable to achieve inner ease. Sometimes even sound is magnified to a point of causing irritability. A teacher's sympathetic understanding will go a great deal further than disciplinary action for what might appear to be uncooperativeness. If it is true that the aesthetic influence in music carries over in matters of personal grooming and manners, then the music teacher can give considerable help in encouraging desirable physical habits. Surely the example set by a teacher can reflect the impact of the aesthetic on behavior and appearance.

An awareness of the developing self has value for a student as an individual and the class as a whole. If a student understands his changing body he is much more likely to develop his potential and to surmount and control expected difficulties. Candid discussion of physical changes and how they vary in different individuals usually increases class sympathy and diminishes individual self-consciousness. Teachers are obligated to help students understand their bodies and control them in such a way that growth and learning are helped rather than hindered.

THE SOCIAL TRAITS of the adolescent are easily discerned, the most familiar being a gregarious nature. Isolated enterprise is the exception; the gang spirit predominates. Too often this is manifest in the formation of small social groups or cliques, which occasionally produce tensions within music classes. There is constantly the job of making students aware of the demands and obligations of the democratic process and its effective practice. Students are often ready for more mature application of democratic action because they have a desire for cooperation

despite their sense of group loyalty. Order, organization, and the smooth functioning of a group are preferred to chaos and ineffective group action. Even though students may inherently desire social order, they do not always know how to achieve it. At times they appear to do everything possible to make order impossible. The responsibility nevertheless rests on the teacher to achieve an orderly classroom. Once the pupils sense this, they will strive to maintain it—with the continued assistance of the teacher.

An evolving maturity is expressed in an air of sophistication which in turn leads the young to believe that they are more adult than they actually are. At the same time residual childhood characteristics continue, and a curious duality of personality results. A wise encouragement to follow their own resources and to express their own ideas will often enhance rather than disturb class activity.

WITH PHYSICAL MATURITY comes a natural desire to attract the opposite sex. This aspect of maturity becomes a major factor in the social behavior of the adolescent. A desire to be masculine or feminine and to gain social approval and attention is frequently revealed in a "showoff" behavior. The skillful teacher will take advantage of these secondary sex characteristics to establish behavior habits associated with the lady and the gentleman. Courtesy, respect, decency, thoughtfulness are not too much to expect from boys and girls who want to be considered adult men and women.

Unsnarling warped emotional attitudes which in turn cause undesirable social behavior is a job for the school guidance official or perhaps a professional psychiatrist. As far as possible, each student should be made to know, feel, and experience confidence, social approval, success, and teacher understanding and ap-



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preciation. Conversely, constant failure to meet the teacher's standards, with the resultant teacher-caused embarrassment before the group, will eventually tear down the morale of the student to the detriment of his social behavior. Frequently, the teacher is forced to look beyond the classroom in handling behavior difficulties. Home environment, economic condition, or need for medical care may be among the innumerable factors at the source of a behavior problem. Genuine service in the development of a personality can be given if a teacher can help resolve these often unseen problems.

Adolescents become mature through self-understanding, through assuming obligations and responsibilities for themselves, and through thinking of others. It is the teacher's duty to help adolescents grow in personal insight and in social independence, cooperativeness, resourcefulness, courtesy, and grace.

MENTAL GROWTH during adolescence is gradual rather than sudden and therefore is not as immediately observed or easily measured as physical development. Like the physical, however, various mental processes and traits develop at different times and at differing rates of speed among individuals. The curve of intelligence gradually ascends but in an irregular fashion—at times rising, then dropping, then remaining stationary before rising again. Although there is a direct correlation between physiological maturity and mental growth, there can be a disparity between them. The biological event of pubescence itself does not affect mental growth.

During childhood mental growth is rapid. Between the ages of thirteen and twenty there is gradual deceleration; many adolescents approach the maximum of their mental development during this time. Unlike the prepubescent, the adolescent wants to know not only the "how," but also the "why." He has a genuine curiosity concerning causes and motives, strong inquisitiveness toward scientific reasons, increasing discrimination and independence of thought, and deeper reflection into the abstract. Large issues of life, comprehensive interests, an incipient philosophy appear to be reflected in his mental attitude. He is capable of greater effort over longer periods

of time on more demanding tasks. He desires opportunities for oral expression; he wants to be heard.

Along with his deepening interests comes a stronger sense of appreciation. His depth of thinking and appreciation often surpasses his power of expression. There are so many new views, growing concepts, expanding interests that the adolescent is overwhelmed and therefore still lacks mental unity and perspective. Time is necessary before he absorbs the innumerable items engaging his thoughts and he can reach a mature level of intellectual organization and integration.

An adolescent's mental growth challenges a music teacher far more than physical or social growth, important as they are. Music learning for adolescents cannot be limited to the acquisition of mechanical and manipulatory skills in which serious intellect plays little part, nor to purely sensual and physical stimulation unguided by critical and growth-provoking thought. All too often the mistake has been made that music involves no serious intellectual activity. Quite the reverse is the case. The aesthetic and the intellectual are inseparably allied; each is a vital part of the other. Great art and experience with it are impossible without profound involvement of thought. The very nature of intelligence has creativity at its core. Intelligence is art. Teaching the best in music can be an avenue not only of personal, social, and emotional growth, but of mental maturity as well.

AESTHETICALLY, the adolescent is ready for a more penetrating understanding and feeling of the import and communication of art. The definable and undefinable universal meanings, emotions and revelations of great music are not beyond his intellectual powers and interest. Death, Love, Man, God, Tragedy, Comedy, Struggle, as contained in music, hold and exercise him as perhaps no other medium of expression can. An adolescent's inquisitiveness into humanity, its ideas, motives and ideals of life will soar to unimagined heights in the music of great composers, and there find individual stimulation and the gratification of feeling as one with all men.

Music is neither an inert block of

subject matter, an emotional sop, nor a social romp. Like the other arts and sciences, it is says Mursell "an avenue of development leading towards the evolution of civilized personalities." The body of human culture, of which music is a vital part, is the very stuff of enlightened living. The teacher, in essence, is the medium through which this enlightenment speaks. The teacher makes music live. Hearing of the life that filled the dates 1770-1827 can absorb as few lives can. Clarifying and intensifying the contrapuntal play of *Die Meistersinger Overture* can be matched by few other excitements. Unraveling and discerning the miracle of conciseness and universality of a theme placed on the board can drain and fill one at the same time.

Intellectual and aesthetic growth most certainly will not take place with make-do mediocrity, superficial engagement, shallow emotionalism, or with lazy teaching. We sell short our art and the adolescent if we believe that great music seriously taught has no place in his growing mind and spirit.

TEACHING on the secondary level carries the responsibility of regarding adolescence maturely. For the adolescent it is a time of growth, expansion, and discovery; it can be the same for a teacher, with its abundant creative, adventurous and constructive possibilities.

Knowing the adolescent means knowing his full characteristics and potential so that he may be guided in physical poise, social effectiveness, intellectual resourcefulness, and aesthetic sensitivity. When these qualities become evident in the adolescent's personality there will be little doubt that he is well on the road to becoming an educated adult. Music, as an art, should have a high place in the development of this goal.



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Class Piano and the Population Explosion

J. GEORGE HUMMEL

IT APPEARS that we are doomed to live in an age of "explosions."

From the atomic through the economic, it seems certain that we will suffer "bombardment" for some time to come. By definition, an explosion is a sudden, forcible expansion. A usual result of explosion is concussion—the state of being shaken or shocked. How well the pieces fit together in today's education-conscious America! For better or worse, the population explosion is forcing upon us a sudden expansion of our entire educational system. Problem enough, it becomes greatly magnified when approached in the state of shock produced by the concussion of the Russian scientific explosion. For the moment, at least, faith in our unique educational system has been severely shaken.

For the past several years our mass media of communications have been grinding out the opinions of all who wish to express themselves—from admirals to zoologists, qualified or not—on the goals and functions of education in our society. There has been much heat and little agreement and the issues are now too well known to dwell upon them here. However, with many problems remaining unsolved, we may be sure that sharp changes will occur in the years ahead.

PIANO TEACHERS must expect to be seriously affected by the changing climate in education. We who are engaged in teaching music are called upon almost daily to defend the status of music as a curriculum—yes, even as a non-curriculum-study. We must be willing to re-examine and re-evaluate our traditions and in so doing carry firm convictions in our justification of music study as one of the marks of the truly cultured.

Fortunately, recovery from the

[The author is associate professor of piano and music literature at Montana State University, Missoula. He is also Montana state chairman of the Music Teachers National Association piano committee.]



initial shock has been fairly rapid, and many saner thoughts have come forth to replace the earlier violent ones which rashly and arbitrarily advocated all but the elimination of the fine arts in the training of our youth. The future for music study seems brighter now than it did a year or two ago, and contains greater promise than ever before if we prove capable of further crystallizing our philosophy and increasing our capacity to move forward with strong new ideas.

Today's capable private studio teacher of piano is besieged by the parents of the young. Many teachers have "waiting lists" whose lengths hold little hope for those near the bottom. Large numbers of children are turning to other instruments, thus being denied the benefits of thorough grounding in the elements of music which keyboard study offers. In some communities private teachers are reaching retirement age with no younger replacements in sight. Increased demand may be expected to bring fresh new talent into the field but it is probably unrealistic to expect that the proportion of really excellent teachers will increase significantly. Surely youngsters in greater number will be denied quality piano instruction in the near future unless positive action is taken.

THE CHILDREN who are crowding the private studio today will be swarming over the college campus tomorrow. Cries of alarm are emanating from the small colleges, the state universities and the conservatories of music throughout the nation. How shall quality music instruction be maintained in the face of doubled enrollment with no hope of doubled budget?

Applied music instruction is among the costliest items offered by our institutions of higher learning. Let us examine a typical situation in the medium-sized college: Three instructors of applied piano are teaching a total of seventy-five hours weekly. Is it reasonable to suppose that the private donor (in the case of the private college) or the taxpayer (in the case of the state university) will be able and willing to support six instructors for the doubled load?

New methods and new approaches to instruction in all fields of learning are in demand. Larger classes, shouldering of greater responsibility by students in independent study and reading, and the use of television are already accepted. Is it possible that applied music study will continue in traditional manner on the campus? If not, what is to be its future?

LET US RETURN to the problem of the private studio teacher. What positive action might be taken to improve the quality of instruction, to put more capable teachers in the field, and to enable those teachers to utilize their time to the greatest advantage while meeting the increased demand? High on the list should be an increased awareness in the schools of music and conservatories that very few graduates will derive their income from concert careers. The vast majority will live by and make their contribution in teaching. This should mean orientation toward teaching and training for teaching, in addition to training for perform-

ance. It should further include orientation in the class piano concept and training in its psychology and pedagogy. For the piano class is an efficient, sound and dynamic experience when it is conducted by a trained and convincing teacher.

The teacher who has heretofore confined his efforts to the private lesson and who now finds himself turning students away might do well to consider taking up the group idea. Polly Gibbs has this to say, "While class piano teaching requires a specialized technique, any experienced teacher who possesses the qualifications—and who sincerely believes in the class idea—can in a relatively short time become well enough acquainted with the underlying principles to launch out on the absorbing adventure of class teaching. Let him not make the mistake, however, of paying lip service to class piano teaching while holding secretly to a cherished notion that only private lessons can do justice to a serious interest in the piano. Such a teacher who undertakes class piano work is doomed to failure. . . ."¹

Verily, the last two sentences explain much of the criticism of the group idea which might be justified were it directed against those to whom Miss Gibbs refers. But what a lively and stimulating experience class piano really can be for student and teacher alike!

The writer once had a most rewarding experience after concluding a two-day workshop in class approaches several years ago. A participant came forward and said, "I'm sixty-eight years old, and I will complete fifty years of piano teaching this spring. But I am going to try this class idea next fall." It was an even greater thrill, when a letter was opened from that grand lady the following winter, to learn that she had, indeed, tried the "class idea" and discovered that she had "never before experienced such joy in teaching as I have this year."

WE HAVE SEEN how our institutions of advanced musical learning may make a very real contribution to the quality of instruction, both private and group, in the training of tomorrow's studio teachers. These institutions may meet the challenge of increased enrollment by a wider

¹ Gibbs, Polly "The Preparation of the Teacher." *Handbook for Teaching Piano Classes*. Music Educators National Conference. 1952. p. 13-17.

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utilization of group instruction within their own walls as well.

This is particularly true in the minimum piano requirement (beginning work, usually two years) for instrumentalists and vocalists in music education programs.

Through working with students in this category at Montana State University during the past ten years the writer is convinced that those who are taught in class usually progress beyond those who study privately for the same period. One outstanding reason for this is that the instructor has four times as much contact with the student. Classes meet two hours a week and accommodate up to fourteen students. Fourteen students receiving the traditional half-hour private lesson per week consume seven hours of instructor time. When this is compared with two instructor hours for the class the implications in terms of increased enrollment seem obvious.

Intermediate and advanced students, as well, may profitably be taught in groups. Here the group should probably be limited to four. Groups such as these can generate a magnificent learning climate (and learning-for-teaching climate) with the instructor guiding the student in the development of his ability to constructively criticize others of the group.

Another great advantage of such a group is the opportunity afforded the student to study four times as much literature as he normally would. To be aware of the problems involved in three other Sonatas of Beethoven, for instance, sheds much light upon the one he is practicing at the moment.

IT SHOULD BE emphasized that the opportunity for learning in a group situation is limited only by the extent of the knowledge, imagination, and enthusiasm which the instructor brings to the group. The spirit of curiosity, of inquiry, and of investigation, pillars of true learning, are readily generated in the group.

Class piano is not new, but it has been too little utilized. Its possibilities are almost unlimited. We who are privileged to be piano teachers are fortunate in having so ready an ally to aid us, not only in providing for greater numbers, but in improving the quality of our instruction.

The Role of the Band in Music Education

LLOYD SCHMIDT

PENDULUMS SWING quickly in current educational thought, and once again, as Howard Hanson ably pointed out in a recent issue of this magazine, music educators appear to have re-discovered their common element—music itself.

In evaluating the role of the band in this revival of emphasis on the musical values, it is easy to understand the strong suspicions on the part of educators concerning the band's function in music education. Many aspects of the school music program have long been educationally embarrassing and the time has come when they must be challenged. What is needed, however, is not merely an airing of views, but a consideration of aims generally, and a review of the role that the various facets of the total program may play in the fulfillment of those aims. The band program needs no apology for hundreds of hard-working and dedicated music educators, yet its unique values may be least understood by those who champion it so actively.

The goals of music education have been stated often; the purpose here will be to develop one view of those goals and to establish the validity of the band program in the fulfillment of those goals. The fundamental concepts of music education as listed in the more recent publications of the MENC and other organizations (most recently in *The Music Curriculum in the Secondary School*, MENC 1959) substantiate earlier goals and principles formulated by educational groups. These emphasize the appreciation of music as an art force through direct experience involving quality music literature. This emphasis on music as an art of sound, again echoing Mr. Hanson, points up the simple truth that the function of music is musical; the function of music education must be in terms of musical experience; skills in performance, though important, are therefore primarily means and are only secondary as ends.

[The author teaches at the Edwin O. Smith School, University of Connecticut, Storrs.]



Once this point of view is accepted, music education is no longer basically concerned with producing musicians for professional groups, symphonic or otherwise (although ability to perform in after-school years is high on any list of objectives); there is, instead, an artistic objective in appreciation gained through an *aural* vocabulary. In these terms, quality becomes an important factor. There is a parallel in written literature which cannot be experienced with a vocabulary of one syllable words and one syllable experiences. Further, as emphasized by Howard Hanson: "As musicians we are all, I am sure, convinced that the greatest contribution which the arts can make comes through personal involvement, through personal participation. We all know this so well that it is unnecessary to labor the point. No amount of listening, no courses in music appreciation, theory or history, can ever take the place of this kind of experience."¹

This is basic to current American school music practice. It may be carried further; performance is musical experience in this sense of involvement. A good listening lesson will produce a roomful of youngsters who are thrilled by a phonograph presentation because somehow the wizardry of the teacher has broken sound barriers, and the aural and intellectual attention of the stu-

dents is real. But how difficult this is to achieve!

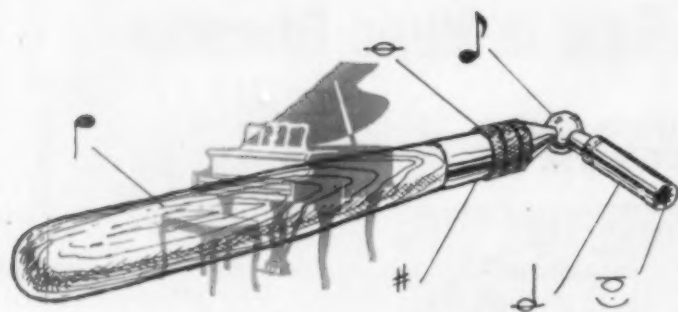
Singing groups and instrumental groups also seek this musical experience. Through the process of making music, every student of a performing group necessarily gives physical evidence of the musical experience, which in most cases far exceeds the individual's ability to achieve by himself. The total program does provide listening and similar experiences for the non-performer, but the same goal is reached directly (in a most practical manner for young people) through participation in performing ensembles. The vocabulary of aural experience encompasses rhythm, harmony, tone color, melody, and the thematic processes—in short, the very substance of music. At its best, a rehearsal becomes a laboratory for the study of the arts of sound.

WHAT HAS THIS to do with band? Band has little place in the world of the finest concert halls. On the surface, this common challenge to the band seems to be a real indictment; however, the band can lead to loftier goals in unique fashion. Herein lies its real value.

Band shares with orchestra and chorus the elemental musical experience; all of these groups offer perfect classroom situations wherein all students recite constantly with the finest of motivation; each student experiences music at his own individual level in a group which appeals to social feelings and to adolescent urges for activity. All of these groups develop skills which enlarge the aural vocabulary, the very warp and woof of music itself. The process in no way hinders the development of skills for future personal use, but vitalizes them, giving full measure of personal satisfaction and achievement in the musical arts. All this takes place in a practical school situation open to all in large numbers.

It can be seen that the band represents an ideal group for these musical experiences. Holding a semi-

1. Hanson, Howard. "Music Education Faces the Scientific Age." *Music Educators Journal*, June-July 1959, p. 19.



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popular position musically, the band attracts large numbers of participants and is in good position to guide many, who would otherwise be missed, to better musical experiences. The amazingly quick results of band education have proved to be lasting, and a very high level of achievement in music itself can be expected from such a group. Strange as it may seem, in spite of the superiority of the professional orchestral and chamber literature, the band usually attains a more superior level in technical and musical performance than does the average high school orchestra we are producing in these days.

Few works of the standard literature reach the high school orchestra. This by no means intends to belittle the splendid work evident in many school orchestras, and by no means does it imply that the situation should remain as it is. To visualize potentials one need only remember the well-deserved standing ovation received by the New York All State Orchestra conducted by Frederick Fennell after an almost unbelievable performance of the Stravinsky *Firebird Suite* at the 1959 MENC Eastern Division meeting in Buffalo.

In actuality, the band is far from its origins in the park band-stand and street parade. Its musical accomplishments now gain increasing interest in musical and university circles, and a great bulk of good, original literature, as well as innumerable quality transcriptions, serve to give experience in all styles, developing a musical vocabulary which includes the most complex of modern textures. As a training device for music education, the band can hardly be equalled.

THAT UNIFORMS, parades, and football have little to do with the above picture must be readily admitted. Efforts to call the football band a new art form can only appear ridiculous. However, many non-musical elements may produce values not immediately apparent. Uniforms, majorettes, and the "frills" generally catch the adolescent eye; such "nonsense" has caught many a youngster unawares and has led him to a meaningful musical situation. Pride, service, self-discipline, and real social values may not be musical values, but they

have not as yet surrendered to the new scientific age. Many a critic of such "frills" could do well to see to his own public relations and weigh the good in musical as well as in social values that results from such "nonsense."

THE REAL educator will see to it, of course, that the tail does not wag the dog. This is his job. Such wagging is not inevitable. The problem is squarely one for the conscience and ability of individual teachers and administrators rather than one

due to any intrinsic weaknesses of the band program itself.

Parents need no justification for these things; they understand the values in terms of their children. The strongest band supporters, as parents or citizens, are the former band members who know band values from experience. These values are not calculated; they are simple, strong, fundamental, and clear. Others, as Mr. Hanson suggests may defend marching and majorettes, but may it be said here, the band itself does the job in attaining the goals of education.

College Band Directors National Association

A HIGHLIGHT of the CBDNA meeting in Chicago, Illinois, December 16-17, 1960, was a panel discussion on "The Band and the Future of its Music," by composers, arrangers, and publishers. At left of picture (standing), Alfred Reed presents his views. Listening (seated, left to right) are Morton Gould, Phil Lang and Paul Creston.



FOLLOWING a luncheon meeting during the successful meeting of the College Band Directors Association in Chicago last December, a group of CBDNA leaders posed for the picture shown below. Seated, left to right: Karl Holvik, North Central Division chairman, 1958-1960; Robert Lovett, Southern Division chairman, 1958-1960; Charles Minelli, secretary-treasurer; James Neilson, president, 1958-1960; Frank Piersol, president-elect, 1960-1962; William Revelli, honorary life president; Keith Wilson, first vice-president, 1960-1962; Vanett Lawler, executive secretary, MENC.

Standing, left to right: Frank Elsass, Southwestern Division chairman, 1960-1962; Joseph Contino, Eastern Division chairman, 1960-1962; James Eversole, North West Division chairman, 1960-1962; Ronald Gregory, North Central Division chairman, 1960-1962; Jay Slaughter, North West Division chairman, 1958-1960; Reid Poole, Southern Division chairman, 1960-1962; James Jorgenson, secretary-treasurer, Western Division, 1960-1962; Arthur Williams, chairman, Committee on Public Relations. Not pictured: Edwin R. Kruth, Western Division chairman, 1960-1962.

The Twelfth National Convention of the College Band Directors Association will be held in the Conrad Hilton Hotel in Chicago, Illinois, December 16-18, 1962.



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TO MENC STUDENT MEMBERS

An Open Letter by Robert L. Briggs

FROM the handbook distributed to the chapters, you know our student groups are relatively new in the course of MENC history, having been established in 1947-1948 as an outgrowth of the Music Educators Journal Clubs which began in the nineteen-thirties. These clubs originally were simply made up of college students who subscribed to the Journal through a faculty member. In 1930 there were 90 such students; by 1941 the number had reached a thousand; in 1947, 2,734 student members were enrolled in chapters in 157 institutions across the country. Last year this number had grown to include 9,527 student members in 376 institutions. This has been a tremendously worthwhile project for the profession. I believe that the future music teachers will be stronger active members of the association as a result of the undergraduate experiences afforded by participation in these chapters.

Many of you will agree that your initiation into the professional music education degree program is apt to be a casual one, based usually on a happy experience with your high school music program. You probably admired your music teachers and had some vague idea that you would like to follow a similar line of endeavor. Some of you may actually have had a "teaching bug"—the desire to work with youngsters. But, this is not necessarily so.

+

The point is that many of you achieve a real desire to become a music educator only after you have had certain opportunities and experiences placed in your path during your upper class years. For example, your freshman and sophomore years are very likely consumed with basic theory, applied music, organization experiences, and courses in general education.

By the junior year, you will have encountered some professional education courses and if you have survived the beginning ones, will have involved yourself in professional music education courses for the first time. However, not until you have

MENC STUDENT MEMBERS heard this article as an address at the Oklahoma Music Educators Association meeting in Oklahoma City in October 1960. Rather than the usual "Collegiate Newsletter," this article is printed here so that other MENC student members will have the opportunity of sharing the excellent views of Mr. Briggs, who is Dean, School of Music, University of Tulsa, Tulsa, Oklahoma.

The April-May issue of Music Educators Journal will carry chapter news and pictures.

•

an opportunity to participate in a student teaching program do you begin to visualize the real meaning of a music education program.

In many degree programs it is usual to wait until the junior year to begin professional studies. Music and the other arts are actually exceptions to this practice, and thus it is difficult for us to participate in a broad general program of studies in the freshman and sophomore years, as do many other college students, without some initiation into courses in our own areas.

Students who have elected a music education major as freshmen generally know something of what they are after. Nevertheless, it is essential, in my opinion, that as many constructive opportunities as possible be given to promote a feeling for the type of work which they will ultimately enjoy as teachers of music.

Because MENC student chapters are open to all majors, regardless of level, a fine opportunity is provided for certain kinds of professional contacts not normally available through routine course work—right from the beginning. There is a chance to talk to your peers and to hear talks and discussions by those who have preceded you and are actually in the teaching or professional field.

Membership in MENC also affords each student the opportunity of hearing and meeting leaders in the profession through conventions, special talks, and workshops. It is always a thrill and an inspiration to meet in person and to hear a talk by someone whose book you have read, whose musical organization you

have long admired, or whose name you have long associated with the highest standards of your profession.

Take advantage of state, regional, and national conventions whenever possible. I realize that the expense of traveling a great distance on your own is prohibitive. For example, I am sure that not all of you will be able to go to a Division convention or to Chicago in 1962 to the next National. If you can, though, believe me, it will be a tremendous experience and will certainly result in the awakening of new insights into the real meaning of the work for which you are preparing yourselves. Not only will you hear fine speakers, listen to engaging panel discussions, witness exciting new demonstrations of teaching techniques, but one of the most important products of such attendance is the opportunity to hear highly selected musical groups. Too often we become self-satisfied with standards of performance which we have set on the basis of groups that we associate ourselves with regularly. It is good for all of us to hear another college or university choir, a band, orchestra, or ensemble.

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All of you should take advantage of the various programs that have been prepared for the membership of your state association. These are experiences not regularly available to you in your everyday work and are among the direct benefits of membership in this organization. Then, probably at some time in your college career, at least the division convention will come to your state or nearby and you will be able to see on a larger scale examples of the outstanding contributions MENC is making on the youth of our area.

Another important contribution that MENC makes to your professional advancement is the information service provided by various publications distributed to you. If you don't read your state magazine and the MUSIC EDUCATORS JOURNAL from cover to cover, you are



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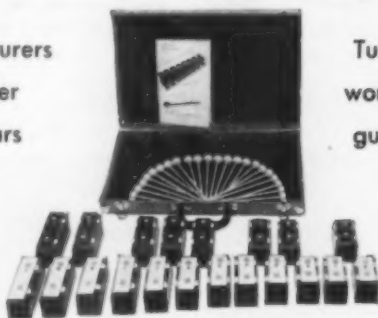
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These are some of the basic things that MENC does for you. What are some obligations thrust upon you by your chosen profession, even before you finish your degree work?

Well, first and foremost, you should exhibit pride in your profession. I'm glad that I am a musician and a music educator! This should be your byword, too.

Strangely enough it is often superficial things that make us point with pride. We are more likely to go about saying, "Our school has the best football team or the classiest sororities," than "the best library" or "the finest pianos." What happens to you and your pride in your profession when the conversation seems to be centering about science, engineering, or math? Are you still proud to be a student in music education? You should be, for if we don't exhibit this pride ourselves, how can we expect others to do it for us, or how can we expect to impress non-believers with our worth?

Be not only proud, be enthusiastic. Talk *music* wherever you go and let others know that you believe that it is an essential part of our American way of life. Your enthusiasm is needed in these days when curricular pressures from other areas are bearing down to the disadvantage of music in the schools. If you don't believe in yourself, your superintendent or school board won't believe in you, either.

Second, be inquisitive in your search for knowledge. Don't stop after you have done the assignment. All of your libraries are filled with books and magazines that cannot possibly be covered in class. How many of you actually browse through these stacks to see what is available? You should, if you don't. Don't be afraid to ask questions.

You may embarrass your instructor from time to time, but this can be challenging for him, too. Remember that one of the most important outcomes of a college education is the development of an inquiring mind. Otherwise, you have nothing more than a trade school course. How can education ever develop and prosper unless we have thinking people?

Next, be a perfectionist in your pursuit of musical endeavors. A high degree of musicianship is essential if we are to provide quality education in the schools. A teacher who is content with standards that are no better than those of the children whom she is teaching, will make no progress and benefit no one at all. You are never too perfect in your applied major. Strive to obtain the highest degree of perfection possible during your college years. Every one of you should be able to perform publicly when you graduate and go into a community to teach—and inspire the youth of your city to follow in your footsteps.

Be a good public relations person in your community. By this, I mean again that you should exhibit enthusiasm and skill and display them well. You should be aware of communications resources available to you—the newspapers, radio, and television outlets are important links with what you and the schools are doing and the public. Approach them candidly with a desire to portray well what you are attempting to accomplish in the school work for which you are responsible. As an instrumental or choral director you will be an unusually important link between the schools and the public. Observe now how this works by talking to people and by maintaining a closer scrutiny of the press, radio, and TV outlets.

Next, learn to understand the mind of the educator and the system of education under which you will work as teachers. Your professional courses in education are usually taught by people who are former school teachers or administrators themselves. You will do well to study them as individuals as well as teachers, for much of the success that you will achieve as teachers will be the result of your relationship with your fellow school teachers and your administrators.

Many of you are no longer amazed to find that all educators



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do not necessarily consider that music, especially the band or chorus, is not the most important phase of the total educational program. The better you understand that these people are also responsible for other educational areas of instruction, the sooner you will come to realize that you are only one, though a very important cog in the wheel. If you don't understand how the educationist works and thinks, however, you will be less successful in attaining the objective which you have set for yourself in your music program. Now is the time to prepare for that kind of experience.

And then I think you should emphasize music as an art. Too often it has been touted as a sort of handmaiden to other efforts. The integration of music into the elementary classroom program can result in the loss of identity for music itself.

The primary reason for music is an aesthetic rather than a functional one. Too often we become apologists by suggesting that music is important because it builds better bodies or teaches good social behavior. We all know examples of musicians who are both physically unsightly and socially ungraceful, though they may be good musicians. It isn't always a good argument. It is said that "the boy who blows a horn will never blow a safe." I have always wondered where they got their prison bands. Acoustics is the sci-

ence of sound, but music is the art of sound. Don't try to sell the public on music by pretending that it is scientific when it is really aesthetic.

Last, I would like to suggest that you assist in the recruitment of high school seniors for application for admission to your profession. I know of no one better suited to have an influence on a high school student than a college friend whose age is not too far remote from that of the student himself, but who is already looked upon with some awe and respect. Do you realize that all of the colleges and universities in the country are not graduating enough music teachers to fill the requests? This might sound like a happy situation for you who will be job-seeking, but it is much more serious, for when a superintendent in a small town can't find a music director, the result may be he throws up his hands and eliminates the position. This is hardly progress.

You are not in as easy a profession as some would have you believe. Quality products have a high value wherever they find themselves, and when they are in the realm of the arts it is even more difficult to achieve perfection. You should always strive to do your best and constantly raise your sights and re-evaluate your standards. The common reason which brings you into membership as a student in MENC is a step in the right direction.



MENC SOUTHERN DIVISION OFFICIAL GROUP. Pictured are persons who have participated in planning the MENC Southern Division meeting to be held in Asheville, North Carolina, April 29-31, 1961. Seated, left to right: O. L. Norment, assistant superintendent of schools, Asheville, and directing chairman of the Convention Committee; Dave Wilmot, president, MENC Southern Division; Don Robinson, chairman for "Asheville Day" elementary workshops; Ed Benson, supervisor of music, Asheville Public Schools. Standing left to right: Charles Newcomb, Asheville Chamber of Commerce; Glenn Starnes, president, North Carolina Music Educators Conference; Arnold Hoffmann, state supervisor of music, Raleigh, North Carolina; Charles Gary, MENC assistant executive secretary.

• Around the Corner •

**More About Almost
Anything or Everything
(From page 17)**

KUDOS FOR LAURA. Not very many members of the MENC rate special articles in Reader's Digest magazine. And it must be that most members of the MENC read the Digest if one is to base, as estimate, comments received regarding the John C. Cornelius article in the September 1960 Digest—one of the w. k. R. D. series, "The Most Unforgettable Character I've Met." The author, a former advertising executive, is director of the Minneapolis Orchestral Association and the Institute of Fine Arts, and for several years has been president of the American Heritage Foundation. Some years ago, at Ithaca, N.Y. High School, he was leader of Laura Bryant's Glee Club, member of the football and basketball squads, student council president, and now is a loyal member of Laura Bryant's Ithaca H. S. Glee Club alumni organization which still assembles from time to time in the old home town.

But John's high school career came a cropper because he took an examination for a fellow football player—and got caught. Whereby hangs much of the Digest tale. And it's a right interesting revelation of Laura Bryant memorabilia—including the story of how Laura became successful coach of a small Indiana high school football team—and shanghaied the whole lot for her glee club.

A little bird reports that Mr. Cornelius' Bryant story is to be amplified one of these days in the MEJ by an MENC oldtimer who also knew her when. From another bird watcher comes the intimation that MEJ readers may anticipate an article by-lined by Miss Bryant herself.

BANDS AT THE SPEEDWAY. Thirty-three musical units will participate in the 500-mile speedway race festival at Indianapolis on Memorial Day, 1961. Invitations for participation are open to school, college and adult bands, drum and bugle corps, pipe bands and the like. There will be one performing unit for each of the 33 entries in the speedway race. Sponsors of the parade are the 500 Festival Associates, Inc.

The band selection committee: Ralph Chandler, band director, Ben Davis High School, Indianapolis, Indiana; William Kleyla, band director, Emmerich Manual Training High School, Indianapolis; George Vaught, band director, Anderson High School, Anderson, Indiana; Al G. Wright, director of bands, Purdue University, Lafayette, Indiana.

Inquiries may be addressed to any member of the committee.

ANY SUGGESTIONS? "I appreciate the insertion of the notice in the MEJ, and since I need to leave this dust and cold, I am still looking for suggestions. . . . I am to do a little conducting in Germany this summer but will be back late in August." [From a former professional instrumentalist, at present teaching brass instruments and conducting bands in a northern city. MEJ Box 75.]

42,800 FRESHMEN, as of January 1, 1961 could be accommodated in 285 accredited colleges, according to "Changing Times," the Kiplinger magazine. Any qualified youngster who did not get in the past autumn may find a college that will take him for the 1961 spring semester.

A survey made in December indicates that the long-expected tidal wave of students—youngsters born during the baby boom of the forties—has begun to flood onto the campuses. College after college reported the biggest freshman class in history. Many tell of rejecting

hundreds of qualified students for lack of space, the article notes. Despite the crush, however, scores of accredited colleges had room for more students than applied for the autumn term.

Responses from 437 schools across the country indicated that there was room for 28,800 more freshmen than actually registered in 237 accredited colleges at the beginning of the fall term. About 18 percent of the openings were for students who could live on campus.

A complete report of the survey, from which the above is drawn, and which lists nearly 400 accredited four-year colleges, is available for 50 cents from Changing Times Reprint Service, 1729 H Street N. W., Washington 6, D. C.



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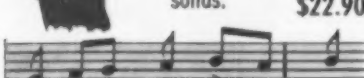
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Music to the Fore

IT IS a well-known axiom of sociological theory that schools both reflect their society and seek to perpetuate it by training the young. It is no less apparent that the educational materials utilized in this process distinctly mirror public concern and opinion. This is certainly true, today, when, as our physical and political world keeps shrinking via technological and scientific advances, more and more people are voicing concern with the need to comprehend the culture and idiom of once-distant neighbors. Such knowledge is more than a matter of geographical curiosity; it serves as a guide to understanding and evaluating the actions and reactions of other countries with whom we must deal.

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The role of the teacher has also changed in this new-style international community. Instructors no longer live in ivory towers of narrow scholarship as respected specialists in a single aspect of abstruse knowledge. Nor can they decide what is suitable subject matter for students in one curriculum area without thought to other aspects of the school community. Educational tools today must be as versatile as this new world of which we are a part.

Already, primary readers deal as naturally with automobile and airplane engines as they once did with young Dicky and his farm friends. Elementary mathematics is as much concerned with checking accounts and baseball percentages as with the age-old multiplication tables. Composition classes place more emphasis on concise business letters than on beautifully turned essays. The music department can little afford to lag behind these new concepts without danger of renewing the perennial "frills versus skills" controversy. Music is, in fact, in an ideal position to lead the way in these advanced areas.

For example, three-part singing of eminent choral classics is no less vital to future world citizens than general unison participation in simple folk music from the many lands which are now close neighbors by jet transportation. Folk-songs, both in their original language and in credible translation, offer an ideal introduction to other cultures. Native sophistication or simplicity, warmth or

emotionalism are immediately apparent in a country's folklore. And while adults can more readily verbalize this evidence, children are, nonetheless, quick to perceive these subtle differences of temperament and to accept them. What better base could we build for future diplomacy? Nothing, for instance, comes as a more pleasant surprise to youngsters than playing and singing the games of other countries, and finding them similar to their own. "Little foreign children," as they were once so fondly known, become immediately fellow-humans in a common world. Such rapport would be a blessing to international politicians.

Extending beyond the immediate use of such materials in the music classroom, however, are the many opportunities for intra-departmental cooperation, with music as the liaison. Obviously, language departments can make good use of a folk-song collection, edited with their needs in mind, as a supplement to regular classroom procedure. Even elementary school introductory groups can utilize selected portions of such books, without impairing future and more detailed use of the same material in higher grades. Here, then, is a wonderful opportunity for the music department to organize joint classes or assemblies with language groups, for mutual learning-assistance in pronunciation and melodic and rhythmic essentials.

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Again, music instructors can organize a brief unit with teachers of core programs, with selective use of native folk-songs to complement historical and geographical studies. English classes will be able to relate the various literary forms involved—ballad, satire, pantomime—to other literature they have analyzed. Social studies units will be enhanced by the discovery of typical food, shelter, and occupations mentioned in native texts.

But a greater part of the school community can reap rewards from the proper presentation of folklore. Health education groups will find many songs adaptable to motor activities, and will appreciate the fresh field of game songs culled from other lands. Special assembly programs and dramatizations will again take music to the fore in research on regional costumes by social studies, sewing or home economics students. These can then be

designed and drawn by art classes and prepared in general or sewing classrooms, according to school custom.

Instead of being a mere adjunct to the academic program, music can thus become a guide to new and enriching areas of study. There is actually no reason why music—traditionally known as the common language—cannot lead the school community and develop, through the sharing of vital and meaningful educational materials, wiser and better-prepared world citizens.

—RUTH DE CESARE is a member of the music faculty at Mills College of Education in New York City and elementary music specialist of the Calhoun School. She has created varied educational materials in the field of foreign language and folk song and dance.



Health and Safety in the Instrumental Music Class

AS AN instrumental music teacher, my background in the field of health and safety has many limitations. While my background does not permit me to analyze, diagnose, and prescribe corrective measures in health and safety at this time, it is possible for me to relate my observations of how health and safety influence the instrumental music program, and how the program is affected by them.

Physical development of a child plays an important part in his selection of a musical instrument. Facial and teeth structure determine what wind instrument mouthpiece should be considered. Arm and finger growth influence what size string or wind instrument a student can play. The child should be given the particular instrument which is compatible with his growth potential. A child of small stature whose growth potential is limited, should not be given an instrument requiring much physical strength or endurance. On the other hand, an obviously robust student with plenty of energy might do well with an instrument of this type.

The instrumental music teacher's first obligation to the health and safety program of the school is that of stressing the importance of communicable disease control. This reinforces the classroom teacher's health guidance program. By teaching preventive measures of disease control related to musical instruments, there is evidence to indicate that there is a carry-over of knowledge about other objects which are potential disease carriers, such as eating and drinking utensils. Of primary importance is the fact that the instruments must be kept clean. Mouthpieces must be washed regularly, woodwinds swabbed after use, brasses washed out periodically, and all instruments polished at specified intervals. For obvious reasons no student should allow anyone else to use his instrument. If this cannot be avoided, as in the case of the instrument exploratory class, a sterilizing solution should be kept available and used to sanitize instruments.

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not engage in periodic formal physical observation of students as does the regular classroom teacher. However, he is in a position to note certain physical ailments that might not be easily detectable by the classroom teacher. Lip and mouth sores, nose and throat trouble, and upper respiratory tract ailments are often brought to the attention of the instrumental teacher by his students, especially if the ailment happens to hinder a child's class performance. By referring such cases to the school nurse, the music teacher strengthens the over-all school health program.

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Because of the shortage of classroom space currently facing most elementary schools, even the newest and most up-to-date ones, instrumental music classes have found themselves in many poorly lighted and ventilated places. In one instance, a class is conducted in a boiler room, and in another the boys' locker room serves as the instrumental classroom. A gymnasium stage is currently being used by our class. The stage was small and dimly lit, and recently powerful overhead lights were suspended from the high ceiling to a distance of about ten feet from the floor. This has improved the lighting, but there are no windows for natural lighting. The main precaution we can take to assure vision conservation is to make sure that the music stands are tilted to receive the maximum illumination. Another sight-saving precaution available to the music teacher, which wasn't available a few years ago, is the glare-proof staff paper with large easily distinguishable notation. Music publishing companies have just recently started producing these desirable instructional materials upon the recommendations of professional musicians and teachers.

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Instrumental music offers an excellent enrichment program to certain types of physically handicapped school children. Several years ago, I recommended that a girl who was crippled in the legs by polio begin violin lessons, and was pleased to see her recently performing very competently at a local high school orchestra concert. Another case I encountered this year was a fourth grade student who has only partial use of his left hand, due to a polio affliction. He will start class lessons next fall on a baritone horn. With this instrument he needs only to brace it on his lap with his left arm while operating the valves with his right unimpaired fingers.

The value of instrumental music to mental health is immeasurable, but it certainly affords many otherwise agitated and disturbed children with a constructive outlet for their emotional energy.

Speech impediments cause anxieties in some students. A girl in one of my classes has a speech defect, and when she is playing her instrument she seems to be happier and more carefree than usual. It seems that her instrument is a mode of expression which places her on par with the rest of her class.

Dental care is always stressed by teach-



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ers of wind instruments. A student planning a career on a wind instrument must learn the importance of good teeth for the proper embouchure.

The instrumental teacher is an integral member of the health teaching program. The students become safety conscious because of the necessity of being careful when moving equipment such as instruments and music stands through doors, on and off vehicles, up and down stairs, and marching in formation.

They are informed concerning the importance of sanitation and cleanliness in the use of musical instruments to prevent contagion of communicable disease. They are impressed with the importance of personal hygiene, such as dental care, to their musical career. Also, they are taught desirable attitudes and practices in mental health as being essential to their participation in an instrumental group.

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The ideas presented and outlined herein represent an attempt upon my part to critically examine my instrumental music program in regard to the over-all health and safety program. This introspective examination has caused me to be aware of certain problems and obstacles to health and safety that went unnoticed before. With a sense of satisfaction I have noted that my instrumental program has satisfactorily performed its obligations to the over-all health and safety program in the schools where I teach.

—JOHN K. KOEHLER. [This article by Mr. Koehler, who is an instrumental music teacher in the Evansville (Indiana) School Corporation, is reprinted with permission from the July (1960) issue of "The Monthly Bulletin" of the Indiana State Board of Health.]

◆



INDIANA UNIVERSITY'S Lilly Library of rare books has acquired a score of Handel's "Messiah," handwritten by a friend of the composer. Wilfred C. Bain, dean of the I.U. School of Music, and David A. Randall, head of the library, look over the book which is one of two known complete manuscript scores contemporary with Handel. It is signed and dated "Thomas Harris, Ludlow, 1766," the year before the first publication of the "Messiah." The score is in an original, intricately handtooled red morrocco binding.

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AWARDS AND COMPETITIONS

GRANT FOR PEABODY. The Ford Foundation has announced a grant of \$397,500 to the Peabody Conservatory of Music, Baltimore, Maryland, for a development and demonstration program to aid promising American conductors. Peter Menin, director of the Conservatory, will be in charge of the program. Alfred Wallenstein former conductor of the Los Angeles Orchestra, will be its artistic director. Six conductors a year for three years will undergo an intensive three-month program, beginning in April 1962. An orchestra composed of members of the Baltimore Orchestra and of advanced students from the Conservatory will be available to the participants. Selected conductors will direct major orchestras in the season following their participation in the Conservatory program.

An advisory committee of conductors is composed of Charles Munch, Boston Symphony; Eugene Ormandy, Philadelphia Orchestra; Fritz Reiner, Chicago Symphony; Max Rudolf, Cincinnati Symphony; and George Szell, Cleveland Orchestra. Participants in the program will be chosen by a selection committee consisting of Mr. Reiner, Mr. Rudolf, Mr. Szell; Howard Mitchell, director of the National (Washington, D.C.) Symphony; Peter Herman Adler, director of the Baltimore Symphony; Mr. Wallenstein, and Mr. Menin.

Nominations for the program will be sought from senior conductors. In addition, young conductors may apply directly to the Conservatory. Auditions are expected to be held in December 1961, but a deadline for nominations and applications has not yet been determined. Details will be announced later by Mr. Menin.

OPERA GUILD SCHOLARSHIP. The Metropolitan Opera Guild is offering a vocal scholarship open to high school students in the public, private and parochial schools of New York City graduating next spring. Preliminary examinations start in late February 1961. Semi-final auditions will be held at Carnegie Recital Hall on March 11; finals will take place on March 25.

STRING QUARTET GRANT. The University of Miami, Coral Gables, Florida, has received a \$1,600 grant to help support its demonstration string quartet which plays annually to some 30,000 elementary school students. Given by the Theodore Presser Foundation of Philadelphia, the grant is expected to enable the quartet to add to its schedule of performances for fifth and sixth grade students in more than 75 public and private schools. Now in its fifth year, the quartet seeks to encourage youngsters to take up the study of stringed instruments. Victor Stern, assistant professor of violas at the University of Miami, is director.

OPERA AUDITIONS. A group of talented young American singers will be selected for the fourth successive year and sent to Italy for eight weeks of preparatory work, after which they will make their operatic debut in the Teatro Nuovo in Milan. March 31 is the deadline for applications for the auditions. Forms may be obtained by writing to American Opera Auditions, 4511 Carew Tower, Cincinnati 2, Ohio. American singers between the ages of 21 and 34 are eligible.

CASALS VIOLONCELLO COMPETITION. Third Pablo Casals International Violoncello Competition is scheduled in Israel beginning September 26. Cellists from all countries between the ages of 15 and 35 are eligible, with prizes ranging from \$600 to \$1500 for the winners. Further information is available from The President's Music Committee, 734 Jackson Place, N.W., Washington 6, D. C.

NFMC AWARD. The National Federation of Music Clubs will again present a \$1,000 award to the individual artist or musical ensemble which has done the most to further the performance of American music abroad. Artists or groups eligible for the award should send details to Miss Elsie Sweeney, 525 Lafayette Avenue, Columbus, Indiana.

SINGERS' COMPETITION IN SOFIA. The first international music competition ever held in Bulgaria will take place in Sofia, June 26 to July 10, 1961. The competition is for young opera singers between the ages of 23 and 33, with prizes from \$200 to \$2000. Deadline for entries is March 31. Further information is available from The President's Music Committee, 734 Jackson Place, N.W., Washington 6, D. C.

PRIZES FOR COMPOSERS. In connection with International Musicweek 1961 of the Foundation Gaudeamus in Bilt-hoven, The Netherlands, competitions are being held for composition of a musical-dramatic work for television as well as for choir, chamber music, orchestral and electronic works. The competition, to be held in March, is open to all composers of all nationalities under the age of 36. Further information is available from The President's Music Committee, 734 Jackson Place, N.W., Washington 6, D. C.

CONTEST FOR PIANISTS IN VIENNA. Annual International Music Competition in Vienna will take place May 15-28 and is open to pianists between the ages of 17 and 32. Further information is available from The President's Music Committee, 734 Jackson Place, N.W., Washington 6, D. C.

PRINCE RAINIER COMPETITION. In Monaco, the Prince Rainier III prizes in composition will be awarded in April for chamber music, symphonic scores, and music for a full-scale theatrical production. Further information is available from The President's Music Committee, 734 Jackson Place, N.W., Washington 6, D. C.



NAMT GRANT. The National Association for Music Therapy was the recipient of a grant of \$1,500 presented by Mu Phi Epsilon, national professional music sorority. The check was presented by the sorority's national president, Rosalie V. Speciale, at a banquet held during the association's eleventh annual conference held in San Francisco recently, and was made to the Research Committee, headed by William W. Sears, of Ohio University, Athens, for the purpose of printing a booklet of abstracts of research papers of the past twenty years, now being prepared by the committee. Donald E. Michel, of Florida State University, Tallahassee, is president of NAMT. In the picture (left to right): Donald E. Michel, William W. Sears, Mrs. Henry O. Anderson, chairman of Music Therapy for Mu Phi Epsilon, and Miss Speciale.

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MUSIC FOR THE ACADEMICALLY TALENTED STUDENT. By William C. Hartshorn. (Washington, D.C.: National Education Association and the Music Educators National Conference), 1960. 126 p. \$1.50.

Written as part of a larger project on the education of the academically talented student sponsored by the NEA and supported by a grant from the Carnegie Corporation, *Music for the Academically Talented Student* is the result of many conferences with leading music educators over the country and was assigned to an editing committee composed of William C. Hartshorn, Eleanor Tipton and Wiley Housewright (chairman). The over-all directing chairman for the NEA was Charles E. Bish.

The result is a publication of which the MENC can well be proud. It can be proud not simply because the book is attractive in format and in its editing, but for the more cogent reason that it spells out in clear and unmistakable language a standard of instruction that all schools can well afford to study seriously in future planning. It provides not only a framework to encourage the more gifted student but it establishes a sound and defensible basis for the consideration of all programs of music instruction in the public schools. It contains not only specific suggestions for amplifying an existing program for the academically talented but it indicates, possibly with no conscious intent upon the part of the author, the means and approach whereby better coordination may be secured between secondary school and college instruction in music.

A large proportion of the book is devoted to ways and means to secure a firmer comprehension of music as something to be learned. Numerous helpful suggestions are provided to encourage individual and group initiative, study, and investigation; many provide fruitful ideas for the general music class and also open up possibilities for ways to loosen up the somewhat rigid format of large ensemble instruction. The latter part of the book suggests solutions to some problems of organization and ways and means of further strengthening existing programs of music instruction.

Some readers may be inclined to feel that certain phases of music teaching have been emphasized at the expense of other significant aspects but one must consider that no one person or any one committee could possibly satisfy the wishes and desires of every single individual within the MENC. As it stands, *Music for the Academically Talented Student* is a soundly reasoned, logical and scholarly publication which can be thoughtfully read and studied with profit by anyone teaching music in our public schools. Two appendices contain a selected bibliography for high school libraries and a recommended list of films.

ON STUDYING SINGING. By Sergius Kagen. (N.Y.: Dover Publications, Inc.), 1950, 1960. 119 p. \$1.25.

This paper back edition, first published in 1950, is an unabridged, unaltered reprint of the original text. Mr. Kagen's practical, sensible, and astute observations on the study of voice joins company with a growing list of distinguished

reprints by Dover Publications—*A General History of Music* by Charles Burney, *Dictionary of Hymnology* by John Julian, *Johann Sebastian Bach* by Phillip Spitta, and so on.

Mr. Kagen, a member of the faculty of the Juilliard School of Music knows whereof he speaks. He does not pretend to teach the student how to sing, a manifest impossibility in a book, but he does indicate ways to help the student to study singing more intelligently. And this he does from a background of long experience of successful teaching. Perhaps Virgil Thompson expresses most aptly an intelligent evaluation of this text in the following words, "Logical, clear, convincing, and, in my modest judgement, dead right. . . . *On Studying Singing* is all sense and sweet reasonableness about a subject far too commonly viewed these days with passion, prejudice, and stupidity."

LEISURE IN AMERICA: A SOCIAL INQUIRY. By Max Kaplan. (New York: John Wiley and Sons, Inc.), 1960. 350 p. \$7.50.

Readers of the *Music Educators Journal* will recognize Max Kaplan as the author of *Music Education in a Changing World*, a report of MENC Commission VIII (Music in the Community). First a musician and then a sociologist, Mr. Kaplan has written extensively in the field of leisure in American life and his present study is the fruit of both scholarly investigation and a long and active participation in community recreational programs. He is uniquely qualified to write on this increasingly important aspect of our highly industrialized society, one which has long stood in need of more careful and thorough investigation. This book brings together reports of research which have been made on various segments of the use of leisure and provides the reader with an over-all view which serves to unify and coordinate the entire field into a single comprehensible picture. The organization of the study is divided into five major divisions: Data, Methods, and Issues of Leisure; Relation and Variables of Leisure; Types and Meanings of Leisure; Processes of Leisure; Evaluation and Implications in the New Leisure. Under each main heading a number of chapters discuss various subdivisions of the larger unit.

Although music and art make up only one of the twenty-two chapters of this book, one will find spread throughout these pages innumerable references to the arts and always couched in relation to a larger aspect of the whole. One achieves through this means a far firmer and more cohesive understanding of the place of art in our society and of its social and personal significance. Placed in this larger framework music takes on a somewhat different significance and can be seen by the professional in somewhat better relation to his culture. For the music educator, Mr. Kaplan has provided a work of importance; a study which should be in the personal library of every one who is engaged in the development of young people in relation to the ultimate lives they will lead, and who seeks a better understanding of the problems these people will face in their future.

THE FOLK SONGS OF NORTH AMERICA IN THE ENGLISH LANGUAGE.
By Alan Lomax. (N.Y.: Doubleday and Co.), 1960. 623 p. \$7.50.

This is an impressive book. Ranging at will from the Maritime Provinces to the far Pacific, from the Negro songs of the deep south to the roistering lumberjacks of the north woods, from the Appalachian backwoods country to the expanse of the western plains, it sweeps across the length and breadth of our land. Alan Lomax, one of the world's leading authorities on the music of the folk and the author of seven previous publications on folk music, has reached deeply into the experience of a lifetime spent in the out of the way places of America to provide the reader with an insight into the great treasure lode to be found in two hundred years of Americans singing their way across their country. This is a refreshing book for it reveals the vitality and vigor of a pioneering people, their joys and their sorrows, their dreams and their frustrations, their ribald good humor and their fondness for the fantastic. It is a revealing book for it speaks of our ability to take the inheritances from many lands and races and to fuse these into something characteristically our own.

To the 300 songs in this collection, Mr. Lomax has added illuminating notes on the significance of the material in assaying an important aspect of American life. To each of the songs there is provided a highly interesting foreword frequently illustrated with meaty tales, records from historical documents, or succinct observations on human nature and conduct. There are instructions on how the songs should be sung and helpful notes on the accompaniments which have been provided by Peggy Seeger, Matyas Seiber, and Don Banks. Illustrations by Michael Leonard further enrich this magnificent volume.

In this day of high priced books one will look a long time before he finds an American publication on American music which is likely to equal the bargain to be found in this 623 page collection for only \$7.50.

THE FRENCH HORN: Some Notes on the Evolution of the Instrument and its Technique. By R. Morley-Pegge. (New York: Philosophical Library), 1960. 222 p. \$7.50.

The French Horn is the third in a projected series of publications on the history of the individual instruments of the orchestra. Mr. Morley-Pegge is a professional horn player of many years standing, possesses a large collection of old instruments and has, for a quarter of a century, made the history of the instrument an object of close study and devotion. This background contributes notably to the excellence and uniqueness of this book. It is perhaps the most complete and authoritative history of the French horn in any language—certainly in English. Within this covers one finds not only the tale of the evolution of the instrument and the many forms it assumed during its development (methods of manufacture, metals used, omni-tonic horns, valve constructions, and so on) but also a history of horn performance. The latter contains many an interesting and fascinating bit of lore regarding methods of teaching and technical developments. There are biographical notes on the most distinguished players of the instrument and a list of prominent makers and manufacturers. Nine plates illustrate graphically the various types of horns in use and a detailed bibliography will prove helpful to students. The professional, as well as those large numbers of amateurs who hold the French horn in high regard, will find Mr. Morley-Pegge's study an absorbing and fascinating publication.

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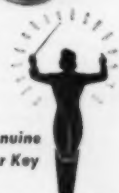
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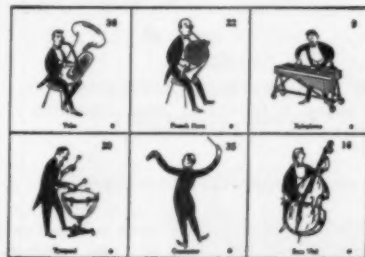


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MUSIC IN OUR MARYLAND SCHOOLS.
By Frances M. Andrews, et al. (Maryland State Department of Education, Baltimore), 1959. 220 p.

A new curriculum guide, *Music in Our Maryland Schools*, has been published by the Maryland State Department of Education. This outstanding publication represents the cooperative efforts of many music educators and general educators under the chairmanship of Frances M. Andrews, professor of music education, Pennsylvania State University, University Park.

In the Foreword to the guide, Thomas G. Pullen, Jr., Maryland State Superintendent of Schools, states the basic premise from which this material was developed. "This bulletin . . . emphasizes that music is for all children. The point of view pervading the bulletin is based on information concerning child growth and development which gives important clues to when and how children learn best during their years at school." To this end, the guide outlines general music experiences for vocal and instrumental instruction in both elementary and secondary schools. The format of the guide is distinctive, having three parallel columns, headed "Experiences for Pupils," "Tips to Teachers," and "Resources," presenting the relevant material in concise form. Other topics included are Music for Atypical Children, Materials and Equipment, and Evaluative Criteria, as well as a Selected Bibliography. Special mention should be made of the many attractive photographs and drawings which illustrate the bulletin.

OPERA AND ITS ENJOYMENT. By Thomas H. Briggs. (New York: Bureau of Publications, Teachers College, Columbia University), 1960. 243 p. \$4.00.

Thomas Briggs is an educator who, during a long life as teacher, author, lecturer, and administrator, has had a pronounced effect upon secondary education throughout the United States. Now that he has retired from teaching, he is turning his always abundant energies toward his lifelong interest and concern with the arts. One result is this story of a keen and intelligent music lover who, beginning in ignorance, has sought and is still seeking ways to increase musical understanding, enjoyment and delight. In this book he shares with the reader his experiences in learning to enjoy opera, he brings his understanding of education to bear on the listener's problems, and he writes with clarity and incisiveness. Part I consists of some biographical sketches of his own problems in approaching opera and how he sought answers to them. Part II covers such matters as the significance of the libretto, the function of the voice in opera, the orchestra, dance and ballet, the overture and its purpose, stage settings and costumes.

This does not pretend to be a scholarly study. Written in a conversational tone, it speaks from one amateur to another and attempts to open the door to an association with opera which Mr. Briggs has found to be a never-ending delight. If the scene is set, perhaps, too intimately with New York City and the Metropolitan Opera Company, that is a situation one must accept, for this happens to be the background of Mr. Briggs' experience. It is this experience which is important to share and one which should prove of interest to high school and college students.

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FOLLOWING the highly successful first annual ACDA convention, held in Atlantic City in conjunction with the 1960 MENC Biennial meeting, the convention this year will open at the Deshler-Hilton Hotel in Columbus, Ohio, April 5 for a two-day session, preceding the program of the MENC North Central Division, over-all dates for which are April 6-10, 1961.

Program Highlights. A program designed for a wide range of interests in a limited time is announced by Archie N. Jones, ACDA president, and J. Clark Rhodes, program chairman.

Demonstration-Clinic. Procedures for the selection of choral singers will be discussed and demonstrated by Donald T. Bryant, director of the Columbus Boy-choir (Princeton, N.J.); William J. Her-ring, director, William B. Murrain Singers (High School, Jackson, Miss.); and George F. Krueger, associate professor, of choral music, Indiana University (Bloomington). Students will be available for demonstration testing. Elwood Keister, ACDA secretary-treasurer and choral director, University of Florida (Gainesville), is chairman.

Panel Discussions. (1) "A New Concept in Choral Presentation"—Harry R. Wilson, chairman, Music Department, Teachers College, Columbia University (New York); Hugh Ross, director, Schola Cantorum (New York); Louis Diercks, professor of music, Ohio State University; and Ron Richards, choral director, Lima High School (Ohio). (2) "Problems of Musicianship in Choral Organizations"—Ferris Ohl, professor of voice and chorus, Heidelberg College (Tiffin, Ohio); Walter Collins, director of music, Oakland College (Michigan State University) Rochester; and Wilbur Held, head, Department of Organ and Church Music, Ohio State University, and organist-choirmaster, Trinity Episcopal Church, Columbus.

Lecture-Demonstration. "Small Ensembles in the Choral Curriculum"—Hugh Johnson, director, Madrigal Singers, Indiana University (Bloomington), and students from the School of Music, Indiana University.

Choral Reading Sessions. The program includes three reading sessions in which those in attendance, assisted by some of the performing choral groups, will read through choral music.

Concert. The Ohio State University School of Music, Henry A. Bruinsma, director, will sponsor a concert Thursday, April 6, in Mereson Auditorium, Ohio State University. Features will be: (1) Ohio State University Symphonic Choir, Louis H. Diercks, director; and (2) The Lima High School Choir, Ron Richards, director, in "A Choreographed Expression of the Choral Art." Helen Alkire, director, Department of Dance, Ohio State University, will serve as choreographer. Hugh Ross, director, Schola Cantorum, New York City, will serve as consultant and supervisor of this performance.

Performing Groups. Columbus North High Choir (Ohio), Evelyn Ross, director; Heidelberg College Choir (Tiffin, Ohio), Ferris Ohl, director; Indiana University Madrigal Singers, Hugh Johnson, director; University of Illinois Women's Glee Club, Russell Mathis, director;

Lima High School Choir (Ohio), Ron Richards, director; Ohio State University Symphonic Choir, Louis H. Diercks, director; and the St. Cloud State College Choir (Minnesota), Harvey Waugh, director.

Address. "Working Relationships of the Choral Director and the Singing

Teacher—Some Goals To Be Achieved"—Robert E. Bowlus, associate professor of music and director, Women's Glee Club, Ohio Wesleyan University (Delaware), and treasurer, National Association of Teachers of Singing.

Kaffeeklatsch. The Columbus Chapter, American Guild of Organists, Lowell Riley, dean, and minister of music, First Community Church, Columbus, will sponsor a "Kaffeeklatsch" for the members on April 6, Deshler-Hilton Hotel.

For additional information, write to J. Clark Rhodes, ACDA program chairman, 11 Music Annex, The University of Tennessee, Knoxville, or Archie N. Jones, president, ACDA, Conservatory of Music, University of Kansas City, Kansas City, Missouri.

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Southern.....April 20-22, Asheville, N.C.

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FEBRUARY-MARCH, 1961

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters: 1201 Sixteenth St., N.W., Washington 6, D.C.

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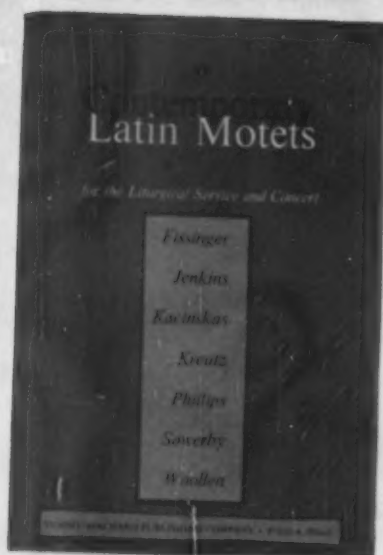
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